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Перестройка
HED KANDI-STYLE LADIES
RUSSIAN PROPAGANDA
PUNK STYLE
SPRAYCAN EFFECTS
THE BLACK STRIP
HELVETICA

THIS ISSUE'S COVER ARTWORK

DESIGNED BY: **MOPA** LOCATION: **BRASILIA, BRAZIL** CONTACT: **www.estudiomopa.com**

Originality is usually to be praised in the world of art and design, but what's truly original and when does a popular look, image or style become a cliché? That's what we set out to explore when we put together our ten biggest design clichés and passed them over to Rogério Lionzo and his team at Mopa with a brief to create our cover image.

"At first we thought, 'Oh my God, how can we put together all of those clichés without it being a total mess, while making it look original and putting our own style into it?'" says Lionzo. "So we went one step at a time: making the coverline work, then choosing the most important aspects of each cliché so that we could reproduce them and set them up within the page."

The clichés we mentioned in the brief were augmented with further illustrative work by Mopa, which used *Illustrator* and *Photoshop* on the image. The agency's other clients include MTV, Linotype, Banco do Brasil, Abril Group, Owl Movement and Unchaste.

As for Mopa's own top design cliché: "Every week we get in touch with new styles and possible clichés," explains Lionzo, "so it's hard to define one that stands out. They wouldn't be clichés if they didn't work somehow in the first place. The problem is when they're widely used and lack originality, they're often formulaic."

>>P38
How to keep it fresh and avoid design clichés

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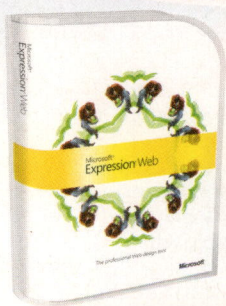

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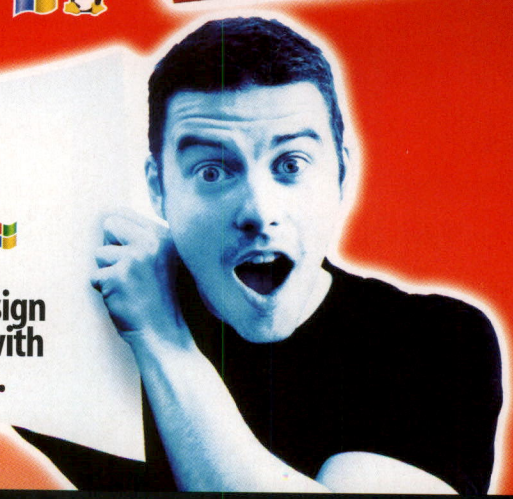

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ARTISTS INSIDE | SUMMER 2007

Computer Arts **prides itself on the quality and creativity of its contributing artists, designers, illustrators and photographers. Like what you see? Then check out more of their work online...**

MOPA

Brasilia, Brazil

A new look cover with artwork by Brazil's Mopa studio. A breath of fresh air? Or maybe not – they've managed to get every single one of our top 10 design cliches into the image! Have a look on page 38.

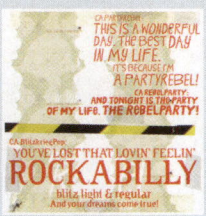
www.estudiomopa.com

NICK DEAKIN

Gwent, UK

It's cool kids versus squares, designers versus clients. Nick Deakin illustrates our feature on diplomacy on page 74.

www.nickdeakin.com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blitz light & regular

CAPE ARCONA

Essen, Germany

See our font showcase, where we look at two new faces, one with a natural style and one a nice retro feel. Page 30.

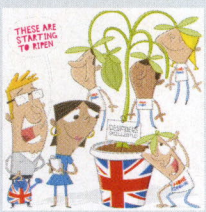
www.cape-arcona.com

JOSH CLANCY

Minnesota, USA

Here's an artist who can create images in a number of styles, from pure vector to photo-based work and lots more. See page 34.

www.toothjuice.net

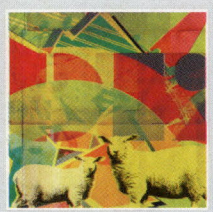


TBFH

Edinburgh, UK

The Boy Fitz Hammond returns to *Computer Arts* with his character-based illustration work for our news section on page 20.

www.tbfh.com

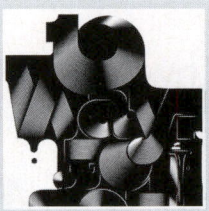


IAN KELTIE

Newcastle, UK

The Geordie illustrator has not only said that the 2012 Olympics logo is great, but he's made his own homage to the games on page 73.

www.iankeltie.com



ALEX TROCHUT

Barcelona, Spain

This versatile typographic experimentalist will get you thinking. We like what he's done with our tips for getting a job on page 90.

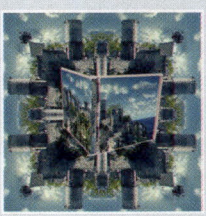
www.alextrochut.com

TOM KNIGHT

New York, USA

In our tutorial pages, this freelance artist shares his *CorelDRAW* skills in the creation of a sports logo. Follow along on page 68.

www.advancedartist.com



JUSTIN MALLER

Melbourne, Australia

Need to mock up a product box for one of your clients fast? Justin creates an audio CD case in *Photoshop* on page 54.

www.superlover.com.au

WELCOME

Have you noticed any changes with your issue of *Computer Arts*? We've gone for a fresh look for the cover. Hopefully you like it, and let me assure you we're looking to bring you more exciting images on the cover over the coming months.

The other change this issue is the size of the magazine. Before we get letters accusing us of cost-cutting and so forth, I'd like to explain the reasons for the new format. Basically, one of the biggest (and still growing) magazine outlets in the country has specified a maximum width for periodicals it stocks. As a company and as a magazine, we can't afford to lose sales via this retailer now nor in the future. So we've had to resize on this basis.

I'd like to apologise to anybody who is disappointed by the change, but we hope that when you start reading you'll see that what we're bringing you is the same high standard of illustration work and editorial as ever.

Finally, I'd like to say farewell to a member of our team who has made a huge contribution to the running of *Computer Arts* over the last three-and-a-half years. Our operations editor, Sophie Embley, is off to pastures new (though not too far away) and this is her last issue. Thank you, Sophie, for all your great work on this title.

Thanks for picking up *Computer Arts* this month, and when you're finished please take a few minutes to fill in our online reader survey at **www.computerarts.co.uk/readersurvey** to help ensure we change in the direction *you* want!

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REGISTERED OFFICE Future Publishing Ltd, Beauford Court, 30 Monmouth Street, Bath BA1 2BW

ABC *Computer Arts* is a member of the Audit Bureau of Circulations Jan-Dec 2006: **21,362**

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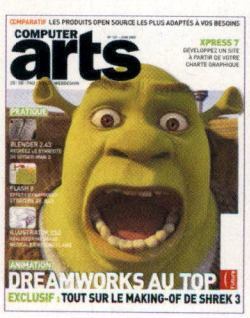

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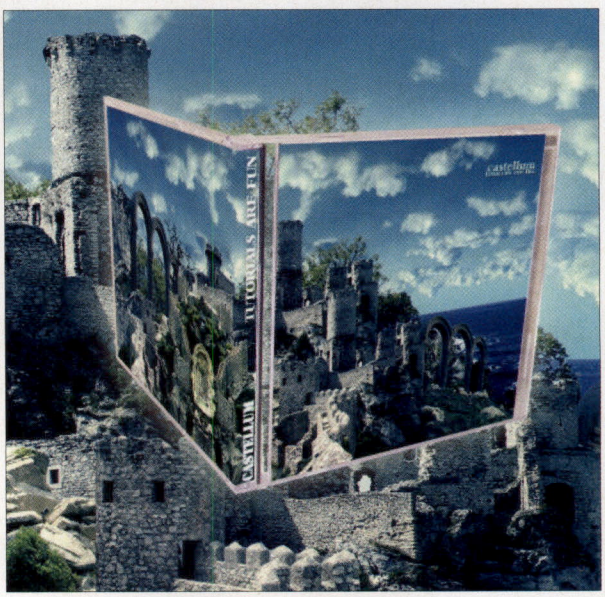

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Summer Issue 139

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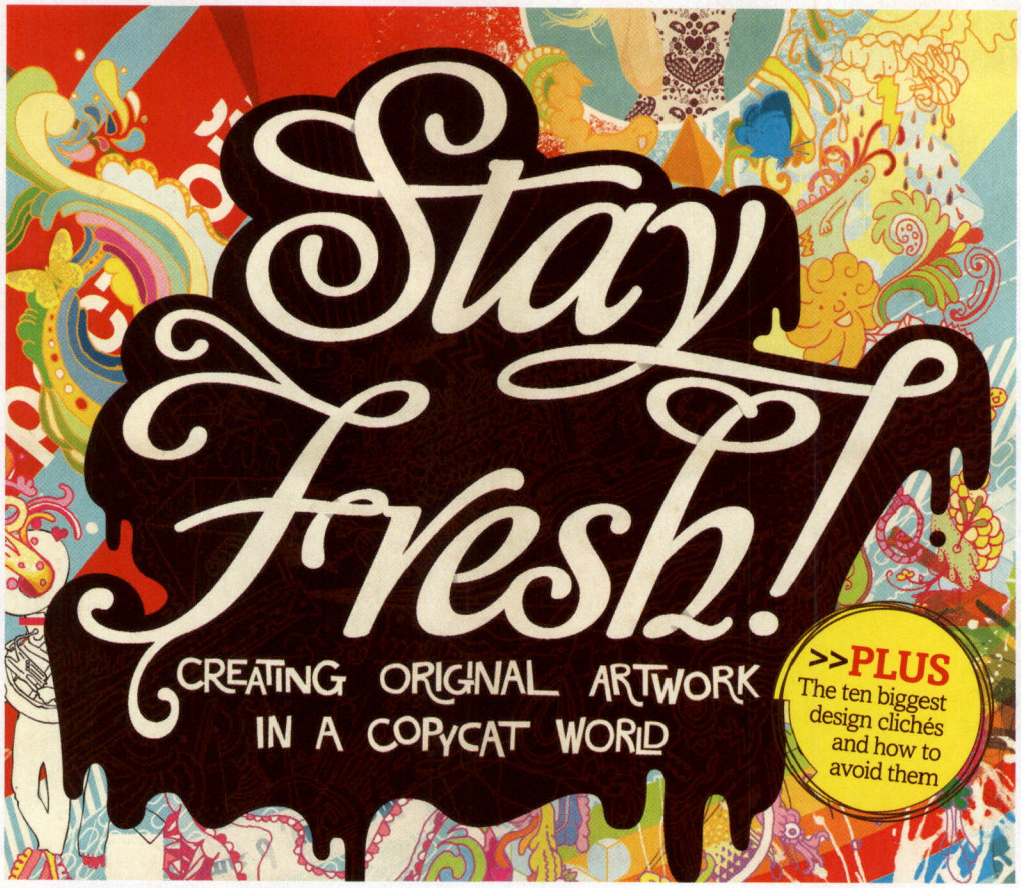

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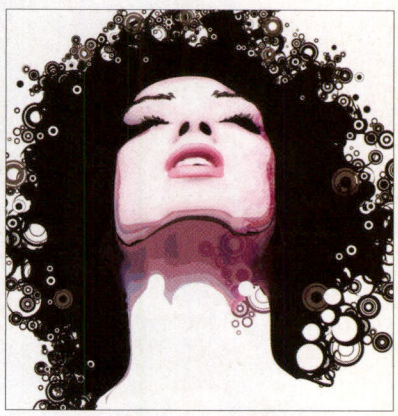

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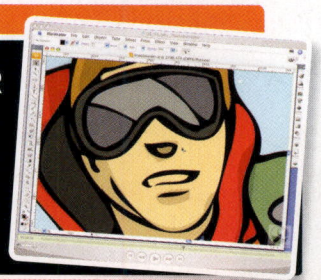

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EXPOSURE

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1

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MEXICAN VILLAGE DETROIT
Mexican village has had a thriving economy in recent years, as evidenced by new housing, increased business openings.
located in Southwest Detroit, near Porter and Bagley one block north of the Ambassador Bridge.

3

COURTNEY JAMES

LOCATION Detroit, USA
JOB Illustrator and graphic designer
CONTACT www.punkychicken.com
SOFTWARE *Illustrator* and *Photoshop*

Courtney James is a 23-year-old graphic designer/ illustrator from Detroit, Michigan. She is currently attending the College for Creative Studies, where she studies everything from graphic design to photography and painting.

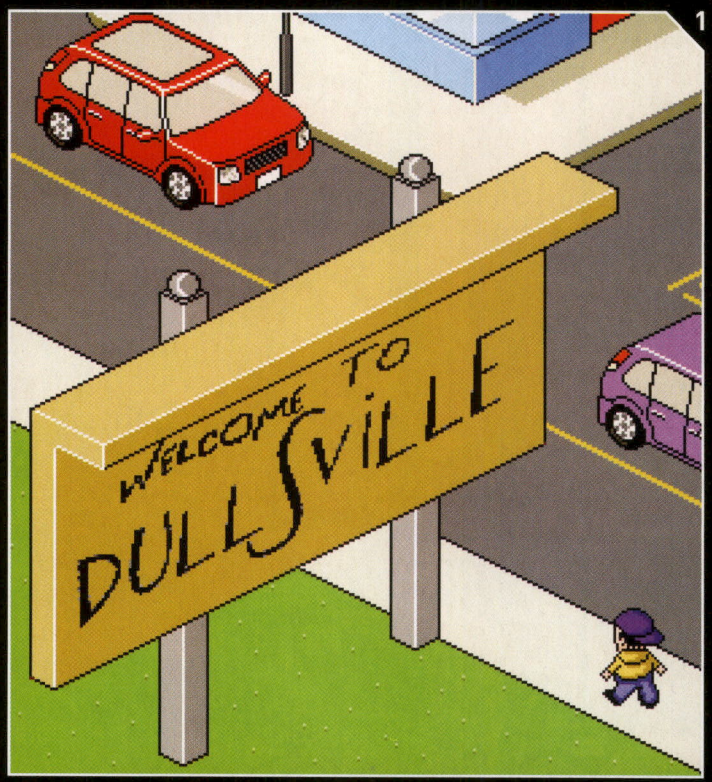
"My true love lies with the creation of digital art and design," she says. "This media has given me the opportunity to accurately express my own personality and depict the elements that make this world so beautiful."

Courtney's illustrations are typically figurative, incorporating organic forms found throughout nature. "I am constantly inspired by all that surrounds me. The love and support in my life is what drives me to continually reinvent myself."

1. YOU ARE FREE "This image was a representation of coming to terms with yourself and finally being content."

2. TAKING SHAPE "An interpretation of Detroit's Mexican Village and the wonder you feel for the entire surrounding area."

3. DREAMS "I created this illustration after having a dream filled with colours that were so vivid it woke me up. It's an image to describe what it feels like when you have a vision of something moving."



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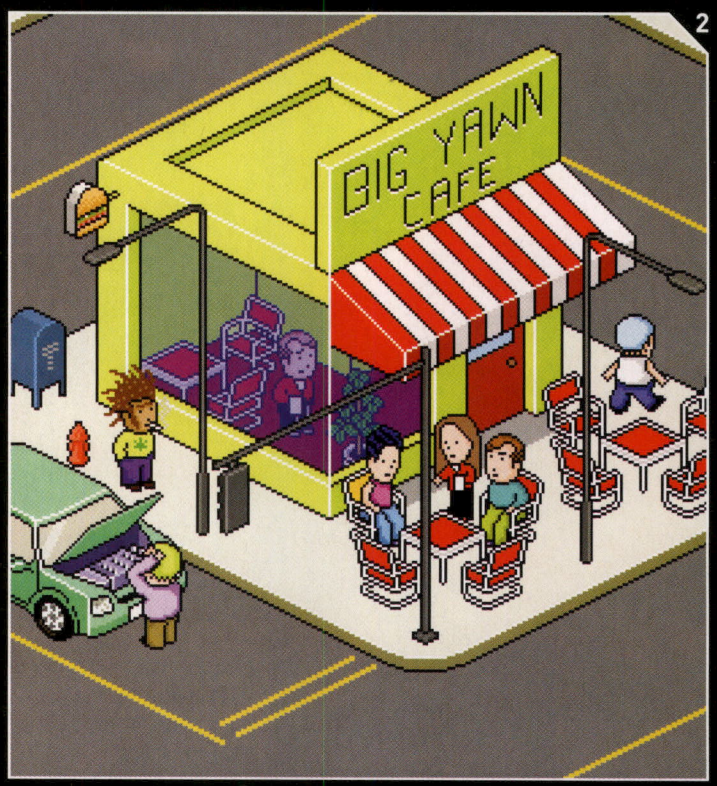


2

CHRISTINE WILDE
LOCATION Hampshire, UK
JOB Graphic designer and animator
CONTACT www.wildemedia.co.uk
SOFTWARE *Graphics Gale, Photoshop* and *Illustrator*

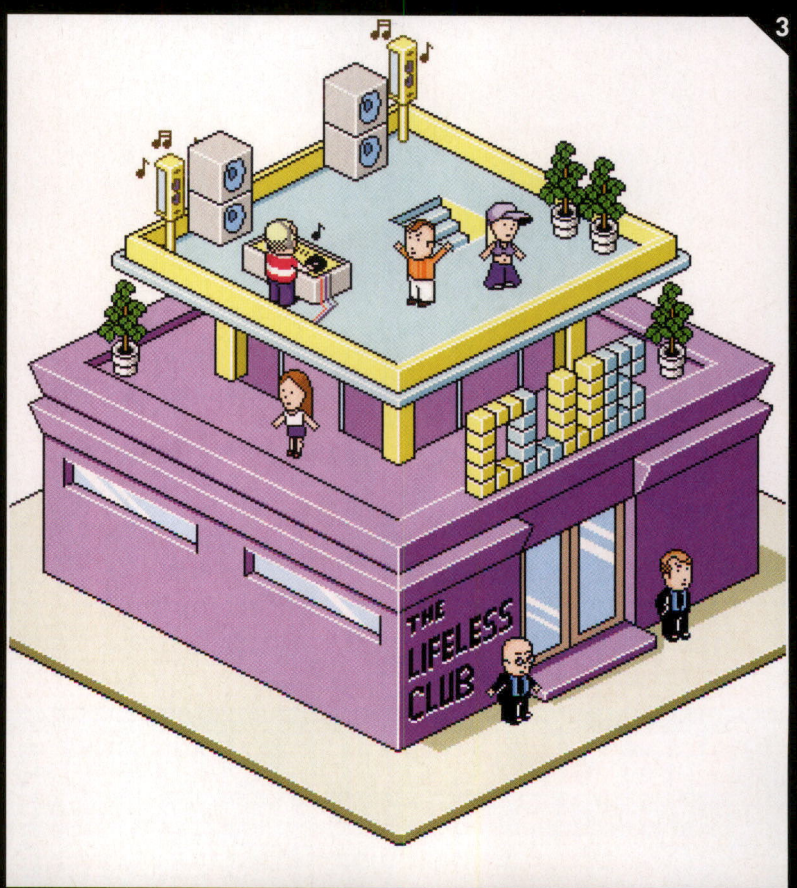
Christine Wilde is a 20-year-old student currently studying Graphic Image Making at Southampton Solent University. "I also work part-time in a design studio in Hampshire for a couple days a week," she says. "At the moment I'm working on my portfolio and also trying to get my work out there and seen.

"I recently had an animation short shown on ITV4 for the Cobra Beer short film competition. I have an interest in all areas of graphic design. Over the past two years I've become very interested in 3D modelling, but will always love illustrations, graphic design and animation."

1. WELCOME TO DULLSVILLE "The brief for this piece was to make some interesting graphic design for something we found boring. I based this piece on my hometown. It was all created as pixel art. I used pixel art because however boring the actual image is, if it's created in pixel art it becomes so much more interesting."

2. BIG YAWN CAFÉ "Here I created a few small images depicting different areas of Dullsville. I used bright colours and bold text to make it all stand out and grab the viewer's attention. This was all created pixel by pixel."

3. THE LIFELESS CLUB "This is a piece of my personal pixel art that I created to expand the Dullsville town. I kept the same style using bright colours and bold text."



3

1

2

PHIL WONG

LOCATION Hertfordshire, UK
JOB Illustrator and *Flash* animator
CONTACT www.freewebs.com/hype4567
SOFTWARE *Photoshop*, *Flash* and *Illustrator*

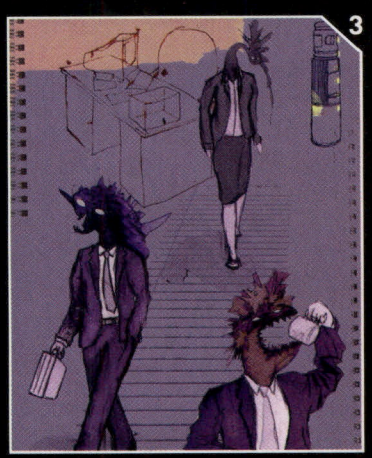
Phil Wong, 25, graduated with an MA from Kingston University and has been creating illustrations on a regular basis ever since. "I have recently worked on weekly commissions for *The Epoch Times* newspaper, monthly posters for The Letchworth Arts Centre and animated for an E-learning company," he says.

"My hand-drawn images are scanned into the computer and usually manipulated in *Photoshop*, changing the colours, adding or subtracting bits until the image starts to resemble something finished," Wong continues. "In the process, happy accidents occasionally happen, which I usually just run with. I don't like the drawing to be too rigid, and this also adds a bit of character to them."

1. WEEKEND AND WEEKDAY "An image looking at the difference between work and the weekend and how the latter is a time for gentle release."

2.DEATH RIDE DOODLE "A personal piece about a death ride that puts people in their graves. I wanted this piece to look spontaneous and naïve."

3. OFFICE MONSTERS "This depicts how mundane work can be and the way it grinds people down into monsters."



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MATTHEW BARNES
LOCATION Liverpool, UK
JOB Designer and illustrator
CONTACT www.thebattle.co.uk
SOFTWARE *Illustrator*, *Photoshop* and *Streamline*

Matthew Barnes, 22, has just graduated from the Liverpool School of Art with a degree in Graphic Arts. "I'm primarily influenced by punk rock, Peter Blake, Hayao Miyazaki, fanzines, surrealists, photocopiers and my fear of wasps," he says. "I have recently completed commissions for Nike, *Dazed & Confused*, South By Southwest and Smalltown America Records, as well as contributing to exhibitions in Liverpool curated by Microzine and Cream."

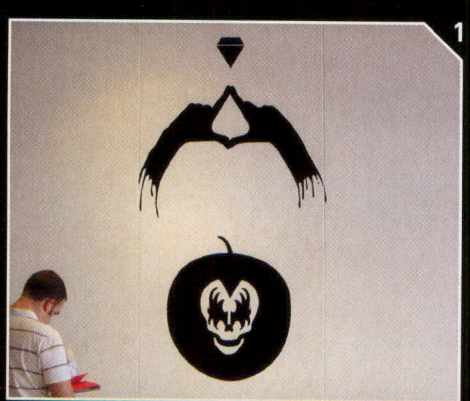
1. LIVERPOOL SCHOOL OF ART DEGREE SHOW "These black sticky vinyl cut-outs of two illustrations, previously made for *Dazed & Confused* magazine, featured in the LSA degree show this summer at Site Gallery in Liverpool."

2. DEVENDRA BANHART ILLUSTRATION "Created for an article in an American music magazine and based on an initial hand-drawn marker pen rendering of Banhart's face."

3. SCREW FACE CD PACKAGING "Artwork, sleeves and typography created for a self-initiated project for a CD compilation boxset of grime music."

4. NIKE TYVEK CUSTOMISED JACKET "A customised Tyvek jacket created for Nike's travelling Performance Art exhibition and print series during 2006."

5. LONDON LOVES YOU POSTCARD SET "This set of postcards for a Young Creatives Network live brief was designed as a promotional and practical item and sent to young international students interested in visiting London."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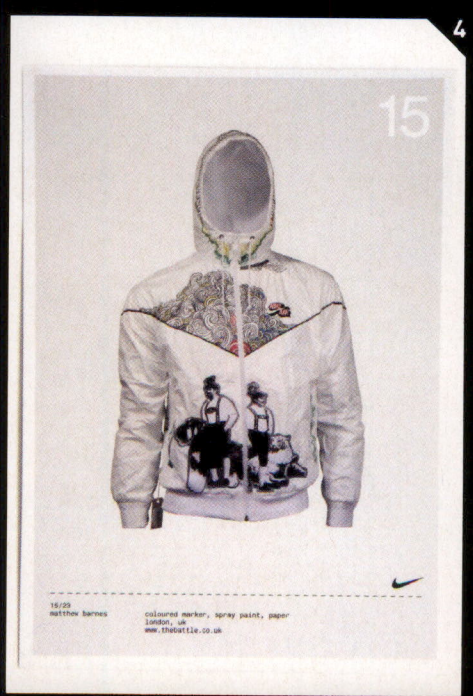

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→ To find out more about this section, please visit the Exposure pages at **www.computerarts.co.uk/gallery/gallery2**

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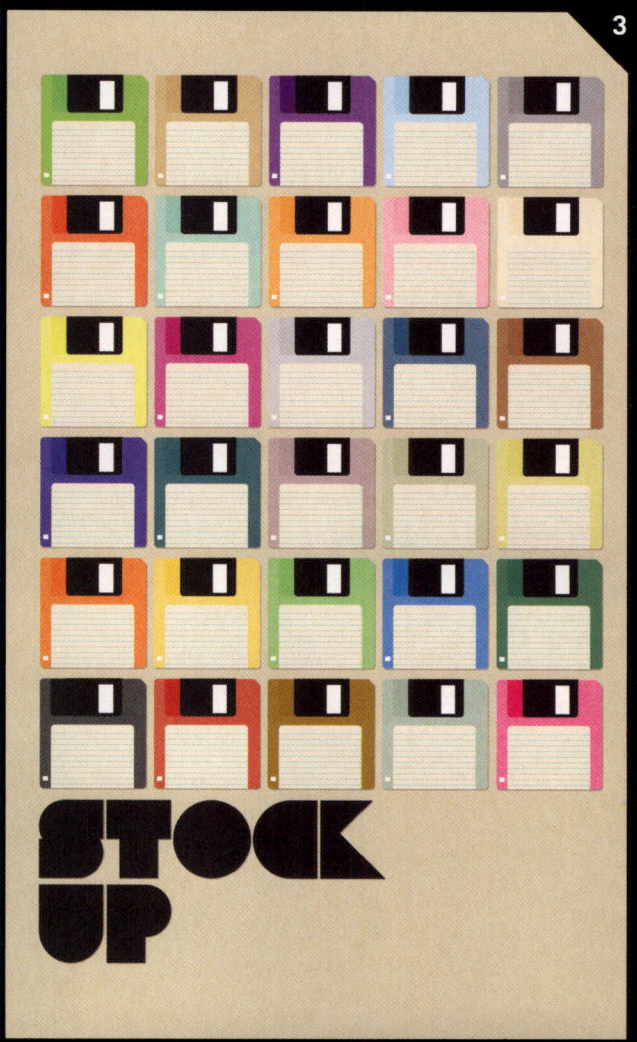

EOIN STANLEY
LOCATION Dublin, Ireland
JOB Designer and illustrator
CONTACT www.eoinstanley.com
SOFTWARE *Photoshop* and *Illustrator*

Eoin Stanley is a final-year Visual Communications student from Dublin, Ireland, who has spent the summer working at Zero-G. "I have been interested in art and design all my life," he says. "But it wasn't until I was 12 that I actually understood it had a name. I discovered web design when we got our first family PC and this opened up a new world to me.

"Everything about the world of digital art and graphic design fascinates me," Stanley continues. "I'm influenced by Japanese culture, which inspires many of my illustrations, and street art. It's something I have always been interested in. My main goal is to provoke some kind of emotion in people through my work. I love creating characters that have smiley faces and I hope they can bring a smile to those viewing them."

1. BOX "I made this box to showcase my work to a few different design studios around Dublin. The exterior is decorated with my character designs and my business card can be found inside."

2. BEES "Summer had just arrived and I was feeling the need to illustrate some bees. These guys were born on one particularly hot summer's day when I was on a creative buzz."

3. STOCK UP "This poster was designed to spread awareness of the decline in floppy disk production. I decided to produce this after hearing the news while working in a computer store."

HOW TO GET EXPOSED

If you're new to design, send your work to us on CD or DVD, along with details of your location, job title, techniques and software, the titles of each piece, your website and email address. Wherever possible, illustrations should be sent as high-resolution AI files, TIFFs or JPEGs. If possible, please include a hard copy. We will endeavour to return all entries that provide a self-addressed envelope. All contributions are submitted to us on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.

Post high-resolution files for print to:
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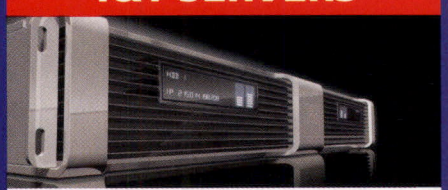

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FEEDBACK *Computer Arts* readers on the 2012 Olympics logo, corporate design and our CD covers

STAR LETTER

2012 has got people talking

I was reading your editorial about the mediocre logo that was developed for London's 2012 Olympic Games and believe me, the British people have all my sympathies. I'm really sorry you're getting such bad representation with that piece. Now, I understand that as a designer you have feelings when people like the lady in the bakery talk about the design of logo, but this isn't new. In fact, it's very common when this kind of sports event takes place. The locals and visitors always have something to say about the image of the event. Do you remember Ciao, the mascot for the FIFA World Cup Italia 1990? I'll never forget the Italians in the newscasts bashing the logo. I also remember Ameriko, the love child of Goku and Pikachu, who was the mascot for Copa America in Colombia 2001. Hundreds of people actually protested about that logo!

You've made the point that people are now taking notice of design, but I think people always have. That's why people like you and me have an income. That's why there are more kids every year going to school to learn visual arts. And it's why big companies go out and hire the hottest collectives and freelancers. They know image is extremely important, no matter what Sprite said back in the day: "Image is nothing. Thirst is everything."

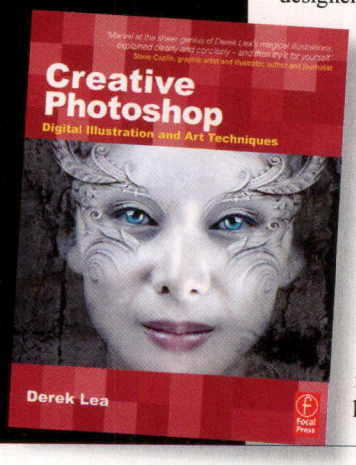
Daniel Carvajal, New York

You're quite right, Daniel, people do notice design and it's immensely important. People today, and especially younger generations, seem to be very visually motivated and clued up. Visual communication is a big theme of this issue's cover feature, which starts on page 38, so check it out. Also see what Ian Keltie has to say about the 2012 Olympics logo on page 73.

Write in and win!

You've won our Star Letter prize

Introducing a brand new Star Letter prize, and one we hope you'll like. Computer Arts contributor Derek Lea has just released a new book entitled *Creative Photoshop: Digital Illustration and Art Techniques*. Sold for £22.99 and published by Focal Press, it contains comprehensive guidance on creating artwork in *Photoshop CS3* using all kinds of different styles, tools and techniques. Congratulations to Daniel, your prize is on its way



BELOW: Issue 137's corporate design feature

the 3rd way
Corporate design
When it comes to understanding corporate design, it's not just about rules and regulations. There's plenty of room for creativity when you're working for 'the man' – and you can earn a tidy sum, too. Darren Smith dons his tie and braces and delves into this essential area of design ILLUSTRATION WONKSITE

Not a vector letter

First of all, I'm not planning to start yet another letter on the subject of vector graphics, but after reading the numerous letters in your recent issues, it did get me thinking. While I agree that vector art is a current trend in design, and I believe it's important to show trends, I think that these trends are part of a particular niche in the industry and having clients who use this work is nice, but it doesn't represent the full spectrum of our work.

I have been working as a graphic designer for over 11 years, as a freelancer, working for a number of agencies and also as an in-house designer. In this time I can count on one hand the number of clients I've worked with who needed the latest and greatest trends. Most of the work carried out is for corporate clients. These are the companies that have helped me pay my rent.

I really enjoy reading each issue of *Computer Arts*, and look forward to receiving it each month. I find the tutorials useful and overall it helps me to keep in touch with the design industry. However, I think that there is very little column space dedicated to what, in my opinion, is one of the essential aspects to earning a consistent living as a designer – corporate design and how to design for corporate clients. Trendy designs, whether vector graphics or not, are nice projects to work on, but they make up less than ten per cent of what we do.

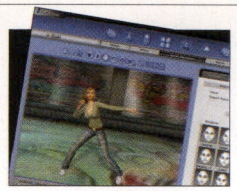
Stephen Killick, via email

Keep it edgy

Please don't take the edge off of your look. This is why I buy *Computer Arts*. Stay with irreverent youth and not the foggies. If a few people are offended, you're doing it right.

JH, via email

Some good points being made here. We've been looking into the corporate design area more in recent issues and I've got a few commissions going out for future issues that consider various



>> COMPETITION WINNERS

In Issue 137 we offered ten lucky readers the chance to win a copy of *iClone 2.0*. Our winners are: Claire Cunningham, Michelle Johnstone, Sami Koponen, Dara Amjadi, David Ross, Chris Ryder, Tony Gould, David Parr, Wayne Roberts and Sarah Young.

aspects of corporate work. But we're not going to forego the edgy stuff we cover in *Computer Arts* – we know it keeps you inspired.

In issue 137 we took a look into the world of corporate design and the brand guidelines designers in this field need to follow.

Boring CD covers

I can't believe that a magazine so supremely designed doesn't have a more creative option for its CD packaging. I loved the old CD covers, especially the paper pockets! And it's so easy to find a CD when its cover matches the artwork and theme of the issue. I've been patient long enough, waiting for something to change but I'm starting to lose myself in a collection of brown covers and identical grey CDs that are completely unsuitable for the world's best-selling creative magazine. I think that you need to differentiate the CDs each issue and create more creative packaging with some sort of CD cover.

Sasha, via email

"Please don't take the edge off your look. Stay with the irreverent youth, not the foggies..." JH

I won't beat around the bush, the current CD wallet was adopted due to matters of cost. Thankfully, a lot of people seem to like it. With the widespread use of broadband, the CD has become a slightly less important part of the package we create and readers have told us this. We still strive to bring you great value with the disc, though. Your suggestions have been taken on board and we've given the CD envelope a new look this month. See what you think.

ABOVE: Comments from readers like Sasha have helped us come up with a more attractive envelope for this issue's disc

It's me again!

Wow, I'm honoured you included my letter last issue. I felt like a superstar! It's even funnier, because right after my letter you go on to completely disagree with me. You guys are great. This kind of open conversation is really cool.

I really like the section explaining the processes the four collectives followed who did your different covers. I'd love for you guys to do a piece really exploring an artist's process. They always kind of talk about it, which is interesting, but if you had pictures of the various stages that would be really cool. I'd particularly love to see what one of Sanna Annukka's pieces looks like as a first doodle, at the drawing stage, and then as a more elaborate illustration. Also, showing the elements of the covers from various artists before they were all compiled together would be great.

George Moise, via email

We're going to look into how we can incorporate articles like this into the magazine a bit more, so watch this space, George.

Short & Sweet

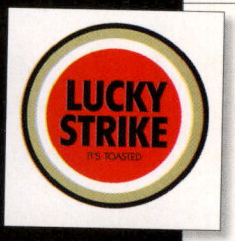
"I was astonished to read about 'Sweden's' world-famous Haas Type Foundry in your article about Helvetica's 50th in your July issue."
ROLAND M UTSCHLER, BERLIN
Ooops, sorry, that was a biggy.

"Stay strong, accept the fact that you're a lot better than similar mags out there and your fanbase is strong enough to keep you at number one!"
JOHANNA, ESTONIA

>> GET IN TOUCH
Do you want to have your say? Email us at ca.mail@futurenet.co.uk

THIS ISSUE'S... Forum thread

THE SMOKING BAN



Well, the smoking ban's been introduced in England, and my local pub will never be the same again. That said, I for one certainly think it's a good time to kick my filthy habit. Any words of encouragement/bullying/threats of cancelled subscriptions will help to keep me on the straight and narrow. If anyone else here fancies buddying up and using this fair forum as a place of to motivate each other, do sign up! Also, if anyone feels the need to persuade our designer Luke to join me, then do so!
TomD

Be nice to go out for a beer and not come home needing a shower and having to wash clothes to be honest. And don't worry, you'll get plenty of abuse when you next burn something in your mouth.
inkworm

I haven't smoked a ciggie since Saturday night. I could MURDER a smoke! No nicotine aids either, just cold turkey, like a real man!
plissken

I tried it like that, lasted three weeks before I was a massive rambling, ranting bag of pure unadulterated evil. On the inhalers now, but I still find the urge to kill rising every so often...
mushybees

The only smokin' I do is like The Mask. Good luck, plissken and everyone else. Just look at it this way, if you're having trouble: you're paying the government less of your hard earned cash. You'll also have more money.
Morphim

Good luck guys! I gave up about five years ago now (the plissken way) and although I really miss it I'm glad I did. I can't stand the smell of stale beer though, which is what pubs will now smell of. Yuck.
Toves

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LATEST NEWS Got a story you want to share with the creative community? Email ca.news@futurenet.co.uk

Designer Future

EVENT The UK's best graduating talent shows off its skills – but are they the right ones?

ILLUSTRATION: THE BOY FITZ HAMMOND

The future of the UK's design talent looks in rude health, as over 6,000 young graduates proved while displaying their work at two major showcase events in July.

Questions were raised, however, over the skills of the UK's graduates at the New Designers 2007 and D&AD's New Blood shows. A dearth of new-media creatives left industry-watchers doubting UK readiness for the digital design age.

Over 4,000 graduating design students exhibited at New Designers 2007, the UK's premier design event that brings industry hotshots and emerging young design talent together each year.

Taking place at the Business Design Centre in Islington in London, the show encompassed work from the UK's leading design institutes across 20 disciplines, with the aim of highlighting the freshest young talent.

New blood

Over 17,000 visitors attended the event, which ran in two parts between 5-8 July and 12-15 July. The first show was focused on contemporary applied arts, while the second part profiled up-and-coming illustrators, plus graphic, interactive and web designers.

"New Designers is unrivalled in Europe in its scope, in its scale and its size; in its ability to attract companies and people who are looking to hire designers in the future," said the new Prime Minister Gordon Brown about the design event, which is the largest of its kind in Europe.

Elsewhere, more of the UK's freshest design talent was rewarded as the D&AD announced its New Blood winners and showcased their work at the accompanying exhibition in late June.

A panel of industry judges that included *CA* editor Garrick Webster and representatives from design firm Big Active selected 41 young winners from across the UK, Singapore and even Bosnia and Herzegovina.

Winners included graduating designers from Kingston University – who picked up five awards on the evening – as well as strong showings from UCA Falmouth, London College of Communication and Glasgow School of Art.

"I visit the D&AD Student Exhibition every year with my colleagues," said Onno Hesselink, creative director at the Luon agency in Belgium. "It's a great opportunity to spot new trends in advertising and design."

Ill-equipped

Others weren't so convinced of the merits of the show, however, with several leading design firms voicing criticism at the lack of digital design graduates. With such a shortage of dedicated online skills, many leading agencies have expressed concern that the UK's design sector is ill-equipped for a digital future.

"Why is digital treated as the bastard brother to traditional creative? Why is the system churning out print designers when there are hardly any pure print jobs left?" asked Benn Achilleas, managing director of advertising agency Neoco.

"Look on any creative job page and you'll see that most jobs expect some experience or an understanding of digital. These kids have none. Digital is the future, so why are our future generations so unprepared for it?"

INFO **www.dandad.org/education/new-blood.html, www.newdesigners.com**

ABOVE: **The UK's young creatives shone at two major design shows**

YourSay

>> Visit http://forum.computerarts.co.uk to share your views on this topic with other readers

Video On

AWARDS The UK celebrates its best music video directors

The UK's music video community was out in force for the annual CADS Music Vision Awards held at the Troxy in London's trendy East End in June.

Best Director went to Londoner Saam Farahmand, whose video work for the likes of Shit Disco and Klaxons has helped pave the way for a revival of dayglo paints and nu rave effects.

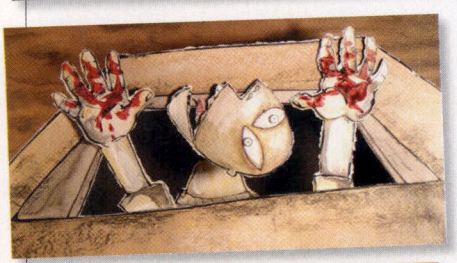
Other winners on the night included Partizan's French directing team Rozan and Schmeltz, who walked away with the Video of the Year gong for Justice Vs Simian's *We Are Your Friends*.

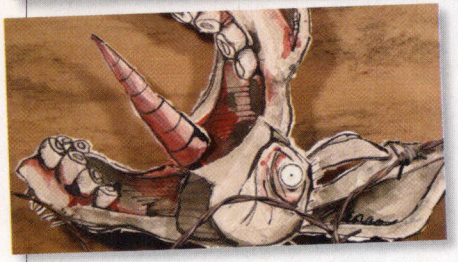
Big name winners included Chris Cunningham for his video to the Horrors' *Sheena is a Parasite*, which took the Best Rock Video prize, and Lily Allen's *Alfie*, directed by newcomer Sarah Chatfield, which scooped Best Pop Video. Chatfield also picked up the Best New Director award – the only director to win two gongs on the night.

ABOVE Shit Disco is just one of the bands that CAD Music Vision's Best Director winner Saam Farahmand has produced work for

"I'm flattered," commented Farahmand. "It feels so weird being up against people whose videos I used to tape off the TV and watch."

INFO **www.saam.tv**





ABOVE *God on Our Side* by Michal Pfeffer and Uri Kranot got the Distinguished Jury Award

Platform winners announced

AWARDS International animation showcase

The inaugural Platform International Animation Festival crowned its winners last month, with UK entry *The Pierce Sisters* picking up the coveted Grand Prix gong.

The six-day event held in Portland, USA, announced its first winners during the closing events of the festival.

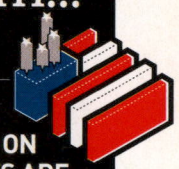
Aardman Animation's *The Pierce Sisters*, directed by Luis Cook, topped the gongs list and was also awarded the Best Art Direction award.

Other notable winners included short *GUY 101* directed by newcomer Ian Gouldstone, which won the Student Grand Prix, while the Distinguished Jury Award went to *God on Our Side*, directed by Uri Kranot and Michal Pfeffer.

"We truly feel that we have accomplished our goal in creating a literal platform for artists, innovation, debate and discussion as well as setting the stage to explore new developments in animation," said festival director Irene Kotlarz. "We had a wide variety of quality work submitted for competition and the judges had to make some extremely tough decisions when they were trying to determine the winners of this year's competition."

INFO **www.platformfestival.com**

LetterFrom... USA



BLACKOUT CREATIONS FOUNDER CHRIS PARKS ON HOW FLORIDIAN ARTISTS ARE FINDING FREEDOM WITHOUT SACRIFICING BUSINESS

I'm lucky enough to live and work in the Sunshine State, where it's too hot for turtlenecks and the design community is much more relaxed. Several talented designers in Florida choose the freedom and flexibility to work out of their home or at small independent studios versus the glamour (and stuffiness) of the agency business in other areas of the world.

But this decision hasn't limited our careers either. In fact, we're free to be truly creative, edgy and artistic. Several small studios (often one-man operations) such as Hydro 74 (www.hydro74.com), Horsebites Design (www.horsebitesdesign.com), YASLY (www.youaresolastyear.com), Hydra Studio (www.hydrastudio.com) and T White Design (www.twhitedesign.com) have attracted clients such as Target, Nike, Coca Cola, MTV and Madison Avenue firms who are trying to tap into organic 'cool'.

Recently, my partner and I opened a small collective studio in St Petersburg,

> "In addition to client work, we're feeding the growing art community"

Florida, which is called Blackout Creations and features graphic design and custom tattooing. In addition to our regular client work, we've also been feeding the growing art community by hosting regular gallery exhibits showcasing local, national and international artists and designers. Here in Florida, we've effectively found a way to be artists first and businessmen second.

INFO www.blackout-creations.com

HotProducts

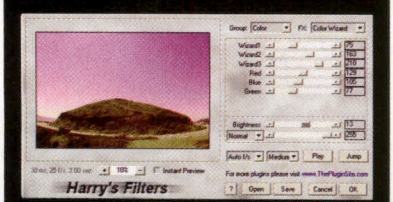
THE BEST OF THIS MONTH'S NEW DESIGN RELEASES

Dell Inspiron 1520

Laptop

Dell's mainline range of laptops has received a huge boost with the inclusion of Intel's newest Centrino Duo platform, and now a colourful facelift ups the desirability stakes. Add to that options of a built-in webcam or Blu-ray disc drive and the 1520 series looks to be something of a mean machine.

www.dell.com



Harry's Filters

Plug-ins

Everyone loves *Harry's Filters*. They've been around for years now and can be found in the plug-ins folder of Photoshoppers across the globe. Version 3.01 of *Harry's Filters* is on imminent release, and now works under Windows Vista. Like *Harry's Filters 3.01*, the *PhotoFreebies 1.01* plug-in package was also updated for Vista compatibility.

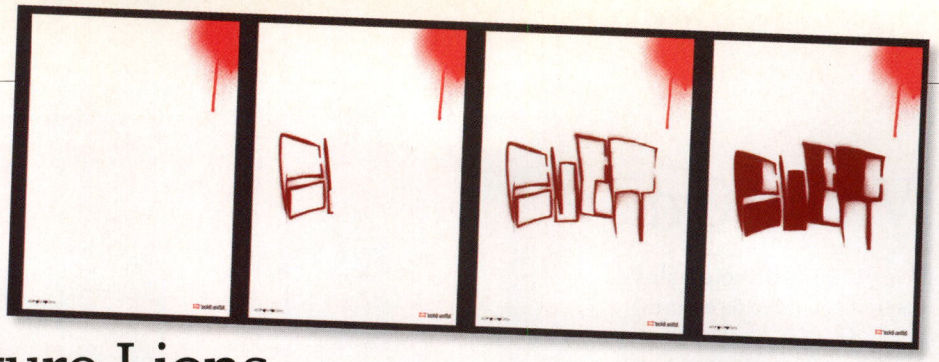
www.thepluginsite.com

FlexScan HD2441W

Monitor

Eizo's monitor range is never short of a head-turner or two and its latest delivery certainly continues this trend. Not only is the HD2441 stunning to look at, but it sports HDMI inputs, ready to be hooked up to other full HD devices with HDMI ports.

www.eizo.co.uk



Future Lions

DIGITAL AKQA tips its top students

Digital design firm AKQA has announced the winners of its second Cannes Future Lions competition, which includes digital work from five emerging design teams.

The five winners picked to be showcased at Cannes included Gabriel Cheung and Adam Schaffer from the Creative Circus, Benjamin Busse from Design Factory International, Eric Deichl and Dave Brown from the Miami Ad School, Todd Rone Parker and Peter Trueblood, again from the Creative Circus, and Menno Buyl and Stijn Jansen from the Hogeschool Sint-Lucas in Brussels.

Each team was given the opportunity to showcase its work as part of the wider Cannes Lions International Advertising Festival and took part in a seminar led by AKQA executive creative directors James Hilton and Daniel Bonner.

"We are continuing the Future Lions challenge for ad students around the world after seeing so many brilliant entries last year," commented Hilton.

The seminar, entitled Hire Them Before They Steal Your Job, gave attendees from some of the world's leading advertising agencies a chance to see the winners' work and take first pick at hiring some of the most recent graduates.

"The competition is an exceptional way for students to attract the attention of the world's most influential agencies," said Ajaz Ahmed, chairman and co-founder of AKQA.

"To win the Future Lions award, you have to forget everything that you already know about advertising tradition. Ad schools mostly teach students what has gone before. We're looking for what comes next. It's still about ideas."

INFO **www.futurelions.com, www.akqa.com**

ABOVE: Cannes Future Lions showcases the very best in up and coming design talent

Red Bee Cleans Up

VIDEO London's ident specialist sweeps the Global Promax Awards

Congratulations are in order for London-based Red Bee Media, which has continued its Global Promax awards success by winning 12 further gongs at the Promax BDAs in the US.

Red Bee took the top two honours in Channel Branding, with the ITV and BBC idents securing gold and silver. It bagged a further seven gold awards in total, with the much praised Radio 2 Elvis (Introductions) taking gold.

Charlie Mawer, executive creative director at Red Bee Media, commented: "The wide range of genres in which we took awards shows the diversity of campaigns Red Bee Media offers. Taking the top two honours in Channel Branding perfectly complements the talent we have in our team."

INFO **www.redbeemedia.com**

ABOVE: Red Bee's ident work for the BBC bagged it a record 12 awards

ABOVE: Design a winning ident and you'll win two-and-a-half grand!

Get creative

CALL FOR ENTRIES Deadline looming for 4Talent's animation competition

The deadline for your chance to win £2,500 and see your work online at Channel 4 is looming – so get busy with the brushes.

All entries need to reach 4Talent by 31 August via its site, where you could win a cash prize and spend a day developing your creative ideas with the Moving Picture Company and 4Creative teams.

INFO **www.channel4.com/4talent**

Digital Art and Craft

EVENT Digital superstars and product designers unite

The worlds of digital art and product design collided spectacularly last month, as *Flash* guru Josh Davis and product designers Commonwealth joined forces for a one-off exhibition.

Tropism, which took place at the Espeis Gallery, New York, was put together by Barcelona's Maxalot Gallery team and involved a digital-analogue face-off between the two designers.

For the show, Davis applied his digitally generated artwork to Commonwealth's stereolithographic printing technique – a process that 'prints' objects in three dimensions – before the resulting casts were rendered in porcelain.

For the resulting vases' surface details, Davis again employed his signature practice of dynamic abstraction, and generated artwork that was grafted on to the vase through a process of colour transfer.

In addition to the vases, Davis produced six large-scale prints using his generated-art technique, which involves writing algorithms that progressively draw the artwork naturally.

INFO **www.maxalot.com**

ABOVE: Davis and Commonwealth used a stereolithographic printing technique to produce the vases

Design Throwdown

EVENT Cut&Paste returns for some design combat

Details of this year's Cut&Paste Digital Design calendar have been announced with the 2007 series set to take on 11 cities around the world, pitting creative against creative in a digital design throwdown along the way.

Eight contestants have been picked from each city for the tournament, which kicks off in Boston on 8 September, taking in London, Berlin, Hong Kong, Tokyo, Chicago, LA, New York and San Francisco before wrapping up in Sydney on November 17.

"The event is the only one of its kind around and is still in its infancy," said Cut&Paste 2006's eventual champion, Jonathan Mills. "Almost anyone can get down and battle. You can show off your skills to the whole world – that's the beauty of it."

This year's events feature new faces on the creative circuit, and with overhauled design challenges and some big name judges, it looks set to be one of the highlights of the digital art calendar.

INFO **http://cutandpaste07.com**

ABOVE: This year's Cut&Paste expands to 11 major cities around the world, including London

MonthInBrief

2D TO 3D GETS EASY, APPLE GETS CUSSED AND THE TRANSFORMERS ARRIVE

Good month

2D TO 3D DESIGNERS It seems Adobe and Maxon must have picked up on *CA*'s recent Illustrate/Animate cover feature in issue 137, and have made the life of 2D and 3D artists a heck of a lot easier. The software heavyweights have joined forces and are out on tour, demonstrating the workflow and integration between each respective company's software. Throughout the summer you can catch each exuding the loving relationship between the likes of *After Effects* and *Cinema 4D*.

http://tour.maxon3d.com

Bad month

NO GREEN APPLES Apple has been ranked near the bottom of a list of companies' efforts to stop climate change, with a score of 2 compared to HP's 59 – both out of 100.

Last month, Apple CEO Steve Jobs published an open letter outlining the company's environmental policies and pledging to remove toxic chemicals from its products. The updated MacBook Pros (reviewed on page 85) are the first to ship with LED-backlit displays, which don't contain the mercury gas used in displays with cold cathode-fluorescent lamps.

http://climatecounts.org/scorecard.php

And finally...

STREET ART IN DISGUISE We've been looking forward to *Transformers* for some months now, and have been patiently waiting for an opportunity to get some coverage of it in *CA*. In fact, we've even had readers' letters about it. Thankfully, TGV Cinemas in Malaysia has come to our rescue, by hosting a *Transformers* Graffiti Art Contest in conjunction with the movie's release. Why they're doing it, we're not quite sure, but who cares – it's *Transformers*.

www.transformersmovie.com

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Design Diary

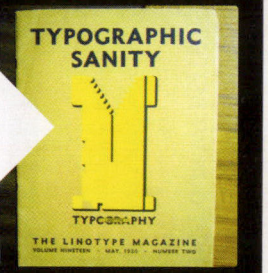
AUGUST Your essential guide to this month's design events, competitions and awards, including the Global Brand Forum, DE07, and the second annual Pixel Awards

02 Thurs

Computer Arts issue 139 goes on sale.

03 Fri

TypeCon2007
Seattle, USA
TypeCon2007 is the ninth annual conference presented by the non-profit Society of Typographic Aficionados.
www.typecon.com



05 Sun

The Scottish Show 07
Glasgow, UK
This event brings together Scotland's most exciting designers in an exhibition at The Lighthouse gallery.
www.thelighthouse.co.uk

06 Mon

Global Brand Forum
Singapore
The popular forum is back, with insights from those who redefined how we look at the business world.
www.globalbrandforum.org/2007

09 Thurs

Young Architects and Designers Program Presents Liquid Sky
NYC, USA
Last year's winners and judges' choices exhibit at the P.S.1 Court.
www.ps1.org

10 Fri

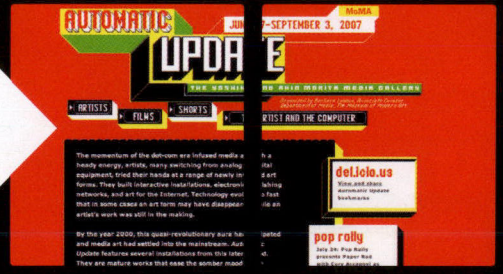
DE07
Newcastle/Gateshead, UK
Design Event is the annual UK festival showcasing cutting-edge digital art. Get your entry in now.
www.design-event.co.uk

11 Sat

Semi-Permanent
Auckland, New Zealand
The southern-hemisphere's premier design event lands with guest speakers including ALT and 3Deep.
www.nzlive.com/en/nzlivecom

12 Sun

Automatic Update
MoMA, NYC
This digital art and online exhibition celebrates the brashest new media to date.
http://moma.org/exhibitions/2007/automatic_update/index.html

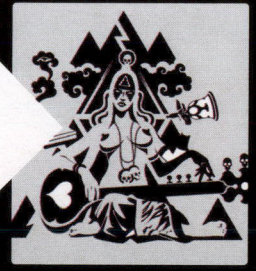


15 Wed

Colorsdesigner
Italy
An international competition for young creatives to develop new retail concepts for large clothing enterprises.
www.polidesign.net

16 Thurs

Computer Arts Projects
Illustration 2007 on sale
High-quality image-making from the best in the industry, featuring profiles of Jasper Goodall and Jo Ratcliffe and pages of illustrations.
www.computerarts.co.uk



18 Sat

Re:route
Online
Re:route is looking for your ideas to make travelling through your urban city a more moving experience.
www.urbanrevision.com/current-contest.php

20 Mon

Columbus Re-Wired
Online
Columbus Re-Wired is an ideas competition seeking a wide array of creative design proposals in the realm of urban design.
www.columbusrewired.org

21 Tues

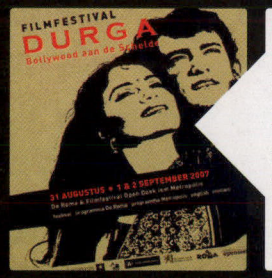
National Geographic: World in Focus
Online
If you've got an eye for a snap, then get involved in this famed photo contest.
www.worldinfocus contest.com

22 Wed

The Second Annual Pixel Awards
Online
Pixel Awards are cutting-edge website awards, honouring compelling sites in 20 unique categories.
http://pixelawards.com

25 Sat

Designing Pleasurable Products and Interfaces
Helsinki, Finland
DPPI invites you to join in a week of research, designing, discussion and fun.
www.dexigner.com/jump/news11116.html

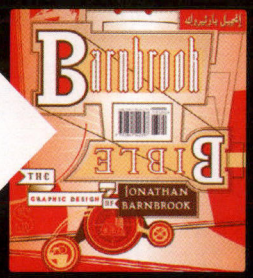


27 Mon

Durga Filmfestival
Antwerp, Belgium
This event celebrates its 15th year with over 40,000 visitors appreciating European independent film.
www.dexigner.com/jump/news10999.html

28 Tues

Jonathan Barnbrook – Friendly Fire
London, UK
This exhibition traces Barnbrook's career from early experiments in typography to recent work.
www.designmuseum.org



30 Thurs

Computer Arts issue 140 goes on sale.

Get this diary as a PDF

Visit www.computerarts.co.uk/designdiary

Got an event coming up?

Email details to ca.events@futurenet.co.uk

WebShowcase

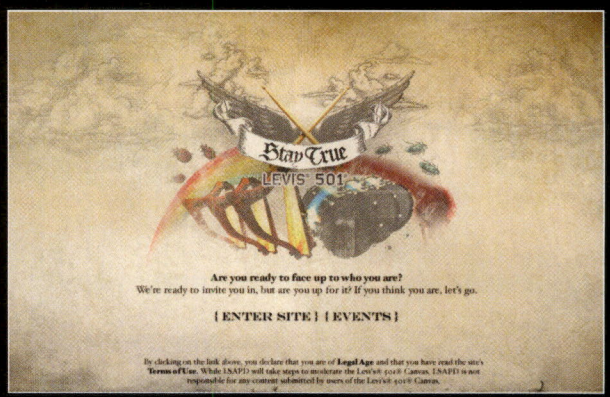
>> VISIT OUR WEBSITE
Visit the *CA* site to access loads of tutorials, features and downloads.
URL www.computerarts.co.uk

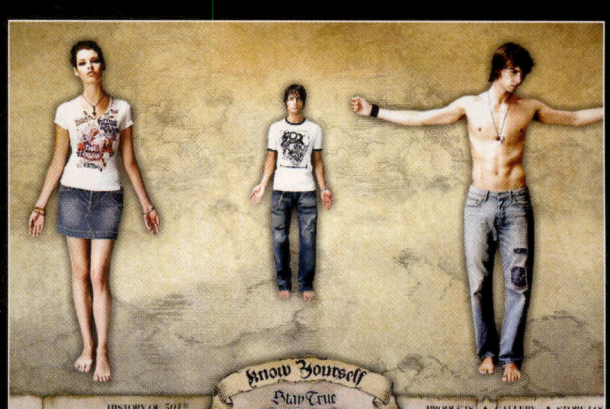
ONLINE DESIGN Our round-up of the best creative offerings we've seen on the web this month

01/Foxie's Graphic Design

CSS has proved an incredibly popular – as well as a rational – approach to standards-based web design. What's more, CSS has freed designers from the constraints of tables-based layout and unleashed a flood of eye-catching and alluring sites. Hailing from Russia, Foxie's Graphic Design is one such example where creatives have raised the bar, matching a truly inspired design to an informative, info-packed site.

URL http://foxie.ru

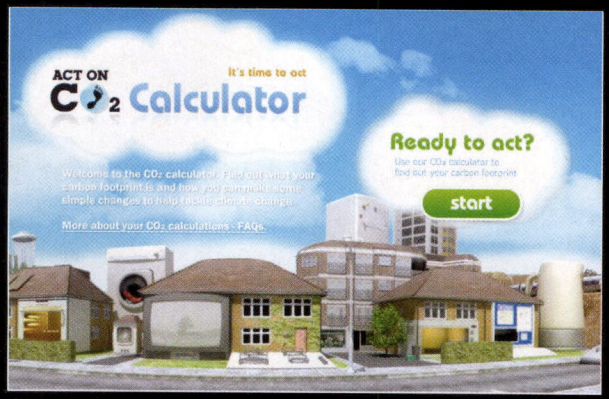

Stay True
LEVI'S 501
Are you ready to face up to who you are?
We're ready to invite you in, but are you up for it? If you think you are, let's go.
[ENTER SITE] [EVENTS]

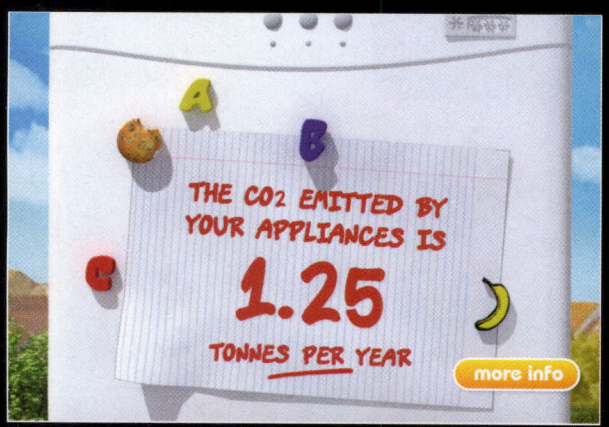


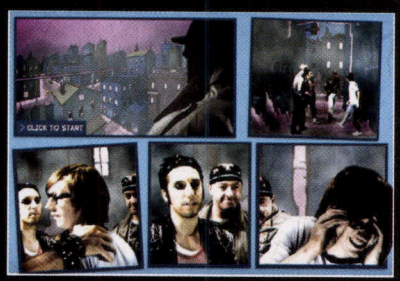
02/Levi's

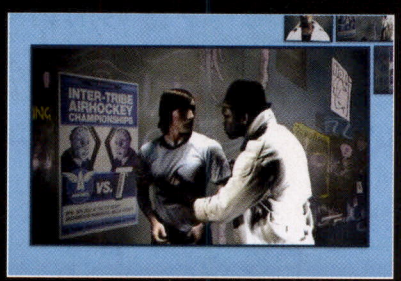
CSS notwithstanding, *Flash* remains a truly creative framework when it comes to the web. Levi's latest site implements it to the full, balancing great design with attention-grabbing interactivity. Just try not to cringe at the reference to the Berlin Wall in the 501s section.

URL www.ap.levi.com/staytrue07









03/Carbon Calculator

We're all being encouraged to keep our carbon footprint in check, and for a change a government-sponsored site has managed to combine an informative and useful interface with a healthy dose of *Flash*-based interactivity.

URL http://actonco2.direct.gov.uk/index.html

04/Battle for the Bronchs

An interactive video-comic is a bold idea to bring to the web. Turns out it's actually a slightly subversive pharmaceutical ad campaign, but that doesn't make it any less impressive – though the puns are awful.

URL www.battleforthebronchs.com.au

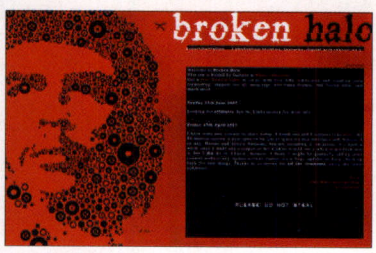
THREE BRILLIANT... Photoshop brush sites

Create new styles with our favourite downloadable brushes

DEVIANTART

At DeviantArt – a daddy of the designers' resource options scene – you'll find a variety of home-grown brushes in just about any style you can imagine, from chunky nu-rave squiggles to refined art brushes. Go pilfer!

URL http://browse.deviantart.com/resources/applications/psbrushes/



BROKEN HALO

Hosted by Isabella at Plastic-Slut.com, the Broken Halo site has a little bit of grunge for everyone. Some brushes are a tad old-hat, but there's inspiration and brushes for your distressed, degraded or dirty projects.

URL www.plastic-slut.com/zara

METROSTATION

Italian web and graphic designer Emiliano Pennisi's style has Web 2.0 smeared all over it. And, being a lovely chap, he's made various *Photoshop* brushes available for download, as well as WordPress and CSS templates.

URL www.peamarte.it/02

DesignedForLife

GO SHOPPING All the cool, weird and wonderful design gear you simply can't afford to be without

Ultimate Members

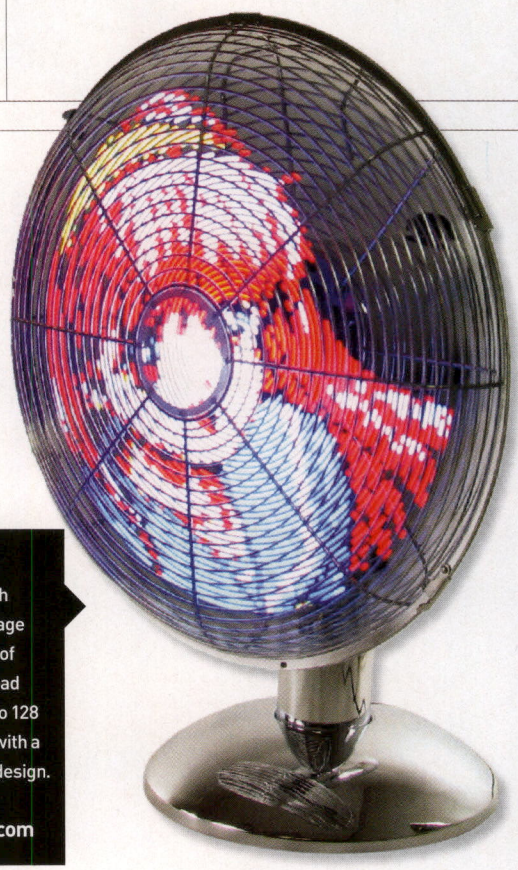
Tank Girl and Gorillaz illustrator Jamie Hewlett has created characters for sex toys from online boutique Jimmy Jane. Inspired by the exclusive clientele of London nightclub Kabaret's Prophecy, they feature "randy heiresses, hunky male supermodels, busty baronesses and pouty designers".

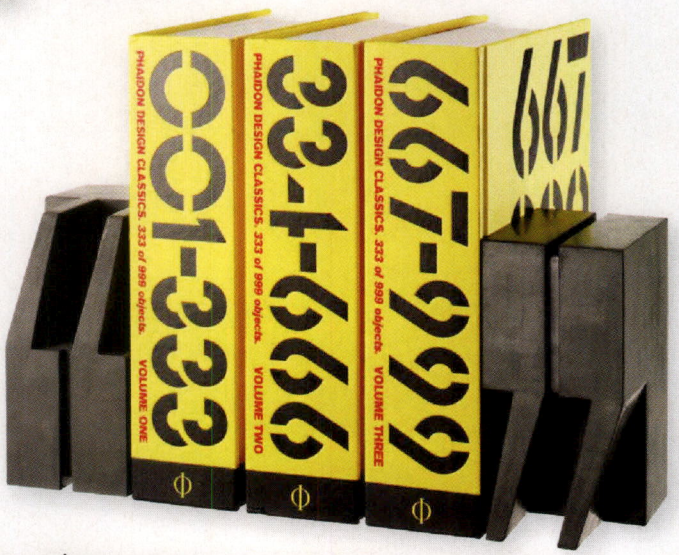
Price: $275 each or $1,650 for the complete set
Contact: www.jimmyjane.com

LED Art Fan

This fan's blades are fitted with 42 LEDs that create a solid image or animation. Fitted with 5MB of internal memory you can upload GIF images or animations up to 128 frames long. It requires a PC with a serial port, but it's still a cool design.

Price: $389.99
Contact: www.thinkgeek.com




PHAIDON DESIGN CLASSICS. 333 of 999 objects. VOLUME ONE
PHAIDON DESIGN CLASSICS. 333 of 999 objects. VOLUME TWO
PHAIDON DESIGN CLASSICS. 333 of 999 objects. VOLUME THREE

Floater T2

If your MacBook Pro is often connected to a monitor and/or full-size keyboard, it may look like Frankenstein's creation, making you wonder why you paid so much for that gorgeous styling. The Floater is an elegant plinth created from a single piece of aluminium that turns your MacBook or MacBook Pro into an equally gorgeous desktop.

Price: $305
Contact: www.balmuda.net

Quote/unquote bookends

A witty piece of furnishing from New York-based designer Eric Janssen. These quote mark-shaped bookends are ideal for framing your favourite glossy design books. Made from a concrete core coated in synthetic rubber, they'll keep even the heftiest of tomes standing upright.

Price: $89 **Contact:** www.unicahome.com

>> FUSSHOP

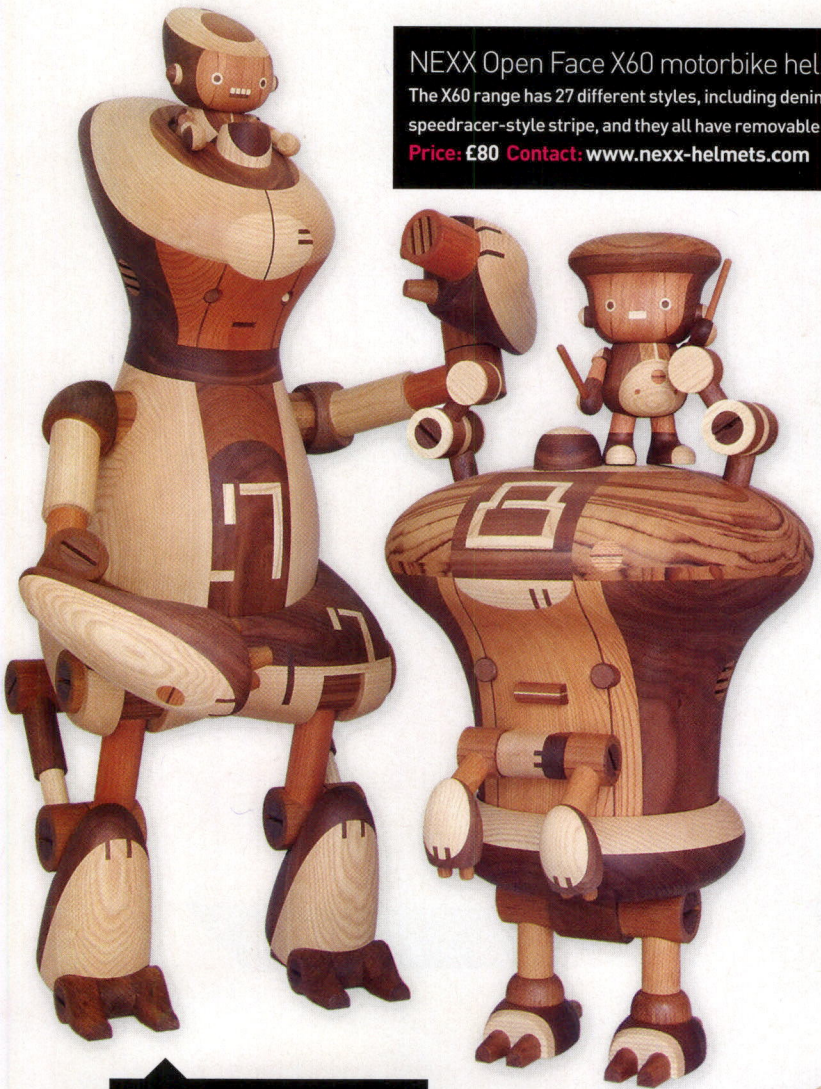
A selection of the best in UK and US underground art and streetwear. It's got a great blog, too.
URL www.fusshop.co.uk

>> STOLEN GOODIES

New work by Thomas Brodahl and Jessey White-Cinis, aka Stolen. Six great T-shirts currently on offer.
URL www.merchline.com/stolengoodies

NEXX Open Face X60 motorbike helmets

The X60 range has 27 different styles, including denim, camouflage and a speedracer-style stripe, and they all have removable drop-down shades.
Price: £80 Contact: www.nexx-helmets.com



Sprint Brother Premium iD

Every sneaker obsessive dreams of owning a one-of-a-kind rarity, so Nike has made it possible to create your own unique trainers online. Just log-on and you can create your own pair from a range of classic designs.
Price: £70 Contact: http://nikeid.nike.com

Take-G toys

Japanese toy designer Takeji (Take-G) Nakagawa creates these exquisitely crafted robots. Handmade from a combination of teak, walnut and white ash, these owe more to traditional craftsmanship than the industrial processes normally associated with designer toys.
Prices: Small US$50-80, medium US$150-800, or large US$1,200-6,000
Contact: http://take-g.com/crafts/big.html

FontShowcase

>> FANCY SEEING YOUR FONT IN PRINT?
If you would like design agencies around the world to find out more about the fonts you design, send us examples and you might see your work here. **EMAIL** luke.oneill@futurenet.co.uk

FEATURED FONTS Cape Arcona reveals two of its latest typefaces

This issue's fonts were created by the Cape Arcona Type Foundry, which offers a range of typographic services, from original typeface design to individual font production, testing, corporate and logo design. "Our best stuff is yet to come," say the studio's founders, Stefan Claudius and Thomas Schostok, "but go ahead and buy today's fonts and make us even richer than we already are!"

"*CA Rebel Party* speaks so much for itself there isn't anything for us to say about it," say the duo. "Except maybe one thing. All those who suspect a *Clarendon* behind it should know it's all built from scratch. And the basic idea? Well yes it's true, it was something back in the 1990s."

This issue's second featured font, *CA Blitzkrieg Pop*, was created by Schostok after throwing a 40-inch television from the window on the 4th floor of a hotel room somewhere near Austin, Texas. "This typeface shall remind us every day of the indifference of the mainstream," they say.

PRICES **Both fonts are available in two weights – *CA Rebel Party* for EUR48 and *CA Blitzkrieg Pop* for EUR30.**

INFO **You can buy both fonts from www.cape-arcona.com**

CA PARTYREBEL:
THIS IS A WONDERFUL DAY. THE BEST DAY IN MY LIFE.
IT'S BECAUSE I'M A PARTYREBEL!
CA REBELPARTY:
AND TONIGHT IS THE PARTY OF MY LIFE. THE REBELPARTY!
CA BlitzkriegPop:
YOU'VE LOST THAT LOVIN' FEELIN'
ROCKABILLY
blitz light & regular
And your dreams come true!
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- Own Branded Hosting and Domain Control Panels
- Create Your Own Web Hosting Packages
- Customer Management Database
- Unique Order Integration, You can Offer Your Customers Instant Activation
- White Label System Status Page
- Generic WebMail Portal
- Generic Secure Server
- Generic Name Servers or Your Own
- Total Real Time Management
- Your Own Welcome Emails and Index Page
- Instant Account Activation
- Complete Online Control
- Fast Free 24 x 7 Customer Support
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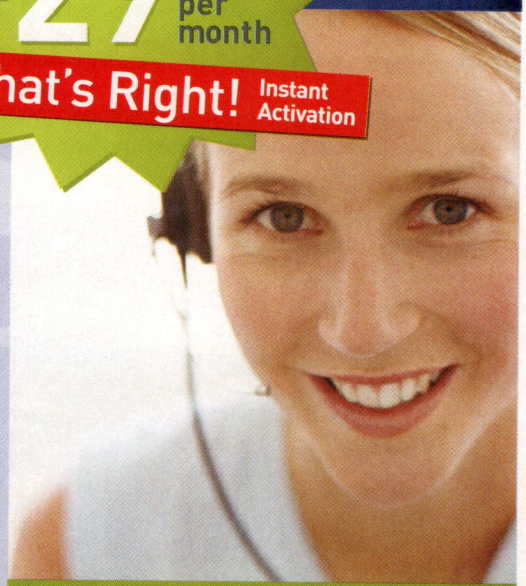
- Multiple Connections to the Internet

Ideal for web designers, Developers and Entrepreneurs - Start Your Own Web Hosting Company!

Web Hosting Features

- Unlimited Features: Web Space, Data Transfer, Mail Boxes, Autoresponders, Mailing Lists, Email Forwarders, Catch All Email, Junk Mail Filters, MySQL Databases, FTP Accounts, Sub Domains, FrontPage Extensions
- Site Features: PHP, Perl, Miva, Sun One, Password Protection, Scheduled Tasks, Backup & Restore Website, Search Engine Submission, File Manager, SSH
- The Worlds Most Advanced Hosting Control Panel
- Fully Featured Website Builder
- £300 Software and Free Web Tools
- Two Graphical Statistics Packages & Raw Logs
- Massive CGI Script Library
- Shopping Cart and Secure Server
- Dell Redundant Servers & Multiple Connections to the Internet
- Too Much to List! Check Out Our Website!



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of Software	Web Site Templates	Banner and Flash Templates	Photos, Web Art & Clip Art

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£6.99 .com domains from £6.99 per year

£2.56 .co.uk domains from £2.56 per year

- No Hidden Fees
- Multiple Web Forwarding
- Single and Catch all Email Forwarding
- Home Page Creator
- Domain "For Sale" Page
- Change Nominet Tag
- Real Time Nameserver Changes
- Modify Contact Information
- Full DNS Management
- Free Transfers in and Get all our Free Features
- Manage Everything Online Easily
- Register 1 or 10000 Domains in Seconds!
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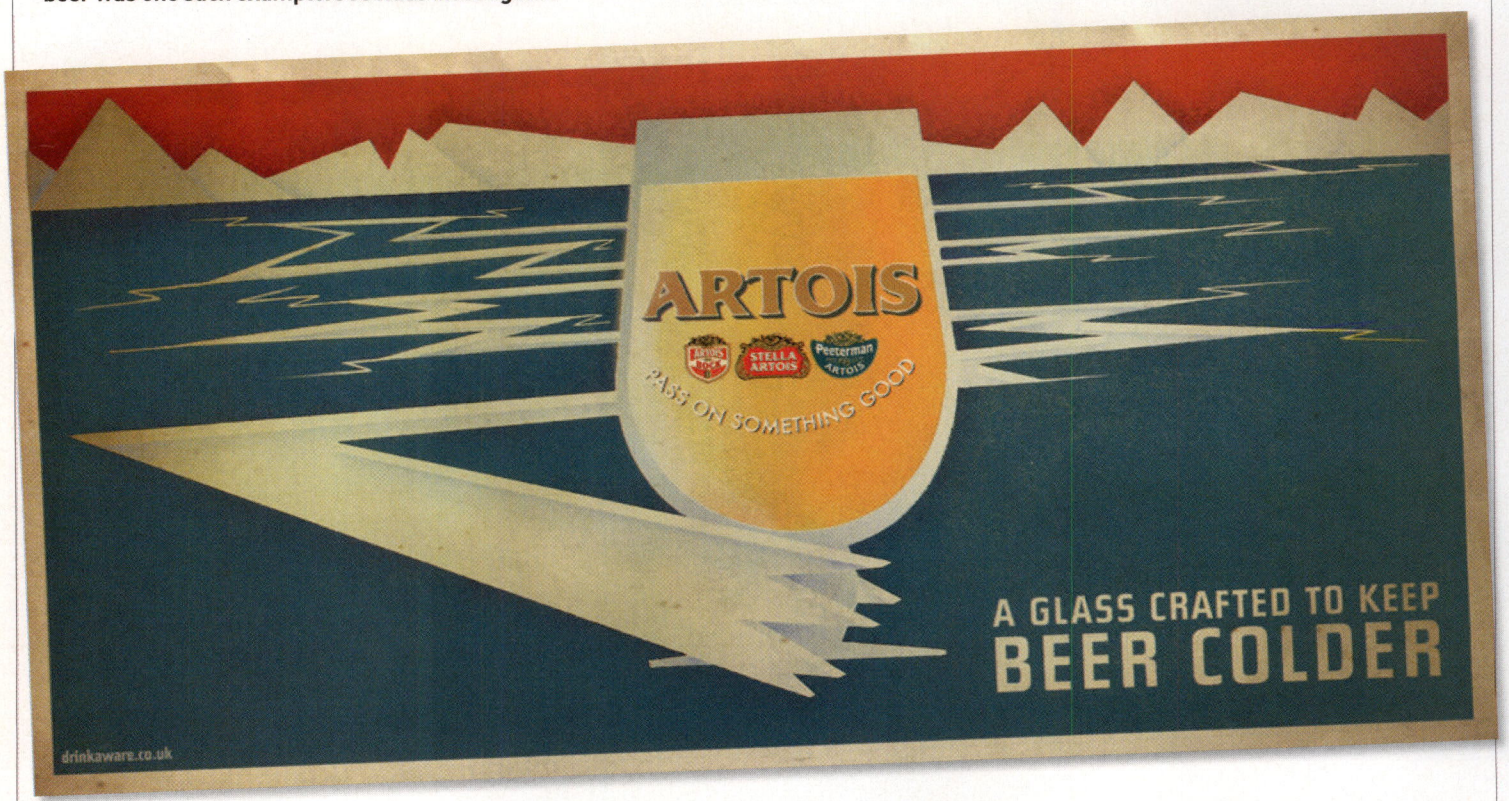
UNCOVERED Take a behind the scenes look at the latest print, interactive and online projects

La Famille Artois

On some projects you just have to turn off the Mac and get your hands dirty with brushes and paint. A recent advertising campaign for Artois beer was one such example. Joe Russ investigates



How do you go about rebranding a product with over 600 years of history? That was the challenge for advertising agency Lowe London in a recent campaign for Artois beer.

InBev, the brewery responsible for Stella Artois lager, recently introduced two other beers, Peetermans and Bock to the UK, creating a family of products under the umbrella title of Artois.

InBev turned to advertising agency Lowe to work on a print and advertising campaign to draw attention to the new products, while still focusing on the Artois brand's long history.

"The campaign is all about passing on that heritage from 1366 through time," says Simon Morris, art director at Lowe London who worked on the campaign. "Imagine you came across a warehouse in Belgium and you found all these archived posters. I wanted to get this sense of history."

The art direction required a classic feel, reminiscent of the posters of bygone advertising from the 1920s and 30s, so Morris enlisted the help of artist David Lawrence, an expert at recreating such artwork using authentic techniques.

"He was a great choice," Morris says. "You just send him a reference wanting to know how it was created and he'll say 'Oh, that was done with a stipple brush'."

After scouring through books and images for appropriate reference material, Morris sketched out some provisional ideas. Working on variations of the theme of one hand passing on the beer to another, the ideas were drafted in detail digitally, providing accurate guides for Lawrence to work with.

With the help of these digital mock-ups, Lawrence then had to establish the most appropriate way to create an authentic-looking poster.

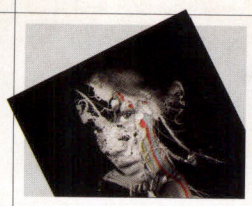
"The best way to do this was to do it the exact same way it would have been done in the 1920s or 30s," says Lawrence. "That is to get stencil paper, cut the stencils out and then use stencil brushes. It actually ended up being very low-tech."

Lawrence created the design on 2x4 foot MDF boards painted with a base coat of

ABOVE: The motif of a hand passing on something is common to all the designs

Project Profile

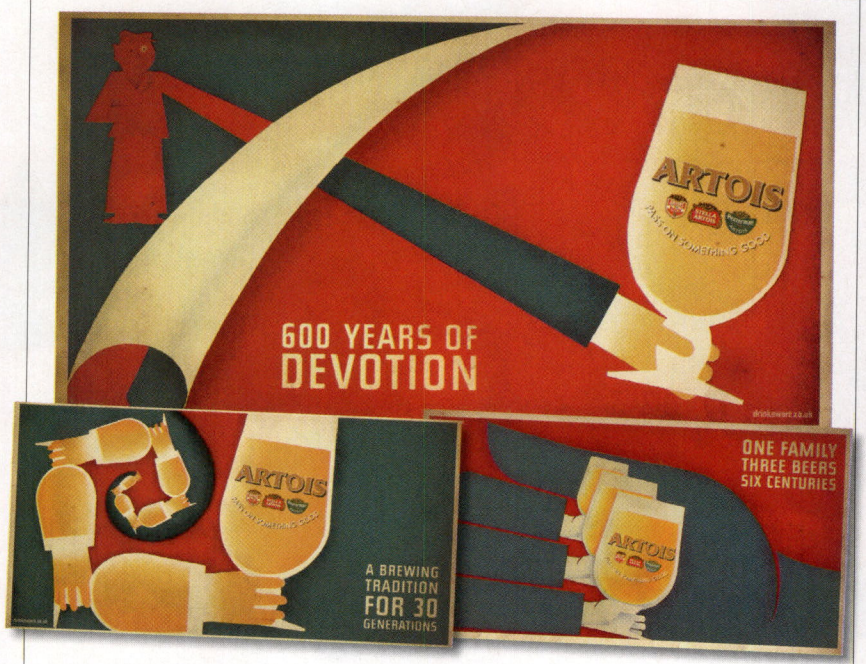
PROJECT: La Famille Artois ad campaign
FORMAT: Outdoor and press advertising
TOOLS: *Illustrator*, stencil brushes, stencil paper, MDF
AGENCY: Lowe London
CREDITS: Art Direction – Simon Morris for Lowe London; Design – David Lawrence for Folio art
URL: www.lafamilleartois.com



>> COMPUTER ARTS PROJECTS

Illustration is a fast-moving area of design. Styles come and go overnight. This month *Computer Arts Projects* takes an in-depth look at the art of illustration, with a showcase of fresh talent, new commercial work and profiles of Jasper Goodall and Jo Ratcliffe.

ON SALE: Thursday 19 July 2007



ABOVE: The posters were created with authentic techniques using stencil paper and brushes

white to give the images some texture. The paintings were then photographed to create a large format transparency, which was suitable for reproduction.

To the casual observer, the process may seem somewhat convoluted. Weren't they tempted just to avoid this approach and do the whole thing digitally instead?

"What they were concerned about is if you blow up a bit of artwork created in *Illustrator* to 96-sheet billboard size it will look very flat." Lawrence says. "Even though you can get plug-ins and filters to add texture they tend to have a repetitive look. If you create an artwork that's four foot by two foot and have a transparency made it will pick up every stipple."

Lawrence believes this is typical of the modern approach to art direction, of using technology when it's suited, but not being a slave to the technology.

"All designers need to be able to use Adobe's *Creative Suite*," he says "but sometimes you also need to be able to say 'This would be much easier if I did it with stencil brushes'."

> "Everything these days has the hand of a Mac in it. With Artois, we wanted to ensure that we conveyed a sense of craftsmanship"
>
> SIMON MORRIS

For Morris, the use of traditional media worked well because it differentiated the adverts from the current trend for digital design in print advertising.

"Everything these days has the hand of a Mac in it," he says "but with Artois, we really wanted to ensure that we conveyed a sense of craftsmanship." arts

INFO **www.loweworldwide.com, www.folioart.co.uk**

HOT PROJECTS
The best of new design

Look out for these three fantastic creative projects

↑ PROJECT: FEILFRI

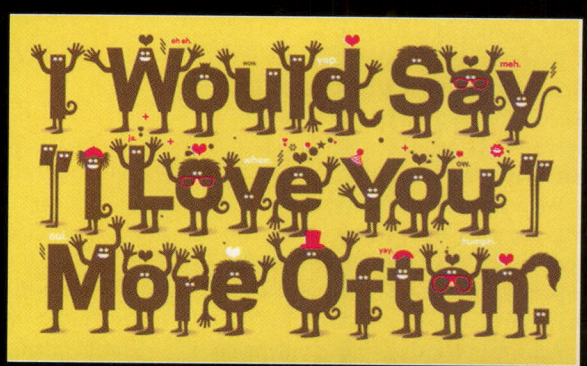
Australian motion graphics studio Umeric has created a beautiful digital art piece for quirky shoe company Royal Elastics. The piece shows the gestation of a pair of Royal Elastics trainers inside a bizarre womb and gradually developing into a fully formed shoe.

URL www.royalelastics.tv/feilfri

→ PROJECT: History of America

Kansas-based MK12 has rewritten history in its new animated film, *History of America*. Described as a "Psychedelic western space opera", their version of the birth of the land of the free features an epic struggle between cowboys and astronauts.

URL http://historyofamerica.tv



↑ PROJECT: If you could... 2

For the second time, designers Will Hudson and Alex Bec have asked some of the best contemporary illustration talent the question "If you could do anything tomorrow, what would it be?" The result is a limited series of prints available to purchase.

URL www.ifyoucould.co.uk

News Analysis

>> FORUM
Have your say, cast your vote in our polls and enter our regular design competition.
URL http://forum.computerarts.co.uk

IN-DEPTH Our take on the news that's affecting the creative industry this month

How to earn £450 a day

Heavyweight ActionScripters are as rare as hen's teeth, and are naming their own price. Sean Ashcroft investigates the shortage

The following posting from a leading IT recruitment agency on the www.actionscripts.co.uk forum reads more like a desperate plea than a request for information: "I have more than one client urgently looking for ActionScript developers... Where are you?" it says. "Is there really this void in the skills market, or are you all hiding in nice jobs already?"

One man with a succinct answer is Neil Hughston, managing director of Saatchi Interactive, who declares that heavyweight ActionScripters are as rare as rocking-horse shit.

We're not talking about designers who can dally about with a few lines of code in *Flash*. For heavyweight, read experienced, creative coders able to meet the multi-channel demands of clients looking to utilise the cheap proliferation of broadband and the rapid emergence of Web 2.0 technologies.

The shortage has seen average day rates for ActionScripters rocket from £125 to £250 a day in under two years – with the top dogs able to command up to £450 a day. Compounding this shortage is the fact that what talent there is tends to be freelance, meaning design agencies don't have the *Flash* wherewithal to plan and deliver the interactive campaigns they would wish for their clients.

"The problem with freelancers is that once the job is over that skill set disappears," says Hughston. "People want to use such a resource on long-term projects rather than short-term ones."

> "The problem with freelancers is that once the job is over that skill set disappears"
> Neil Hughston

Saatchi Interactive's answer is to put the right kind of packages on the table, to ensure its ActionScripters become permanent. But it's not all about cash, because ActionScripters are known for wanting to push the coding envelope. "These guys aren't happy just doing banner ads," stresses Hughston, "and our technical officer pushes his teams to the limits of their capability."

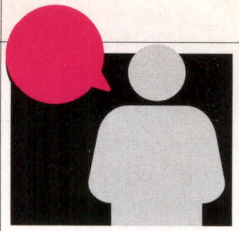
Will Charter, who works for IT recruitment agency PCR, reveals that another tack being taken by companies is to tie down ActionScript freelancers to long contracts. "The good ones tend to get hired on three- and six-month contracts because companies want to keep them there," he says. And, he adds, clients are making bookings up to three months ahead of time to ensure they have the talent when they need it.

YourSay

>> Visit http://forum.computerarts.co.uk to share your views on this topic with other readers

Pushing the envelope

The current skills shortfall needs to be seen in the wider context of *Flash*'s evolution to be fully understood. Historically, *Flash* has been geared towards designers, and is based on an animation paradigm. In the early days it was commonplace for websites featuring simple animations to be created entirely in the *Flash* integrated development environment, with some code added on the timeline. But Web 2.0 demands complex, data-rich, interactive application interfaces. Enter *Flex*,



>> COMMENT

"*Flash* is great, but do you know who gets $500 an hour? The true software engineers."
Andrew Brown Contract Placement Assocs

>> ORGANISATION

To learn more about *Flash* check out Flashmagazine, which offers a great community, tutorials, extensions and more.
URL www.flashmagazine.com

ILLUSTRATION: JOSH CLANCY

Adobe's rich internet application-authoring environment, which provides a way of creating *Flash* content that shifts the emphasis away from design and toward engineering – it's not about beauty, but interaction.

Yates Buckley, technical director of digital studio Unit 9, says *Flex* is very abstract: "If you want to do anything of any scope at all you can't be a designer who puts things here and there," he says.

One such example of cutting-edge *Flash* use is the creation of 3D content using code – not something the average designer can whip up in an afternoon. Essentially, the early versions of *Flash* created a class of creatives who straddled the programmer/designer divide, but this group has been forced to opt for one over the other – with most eschewing the steep drop on the coding side in favour of a soft landing on the design side.

High expectations

"Expectation levels have increased massively in terms of production quality and functionality," agrees Richard Leggett, senior creative developer at global website consultancy AKQA. "I look back at some old websites and notice the buggy scrollbars and basic flat buttons that barely worked. Now we need to have liquid-layout forms with animated states, all sorts of validation, serialisation of data, and instantly buffered HD video. There's so much to learn for someone that hasn't grown up with *Flash* that I think it could be seriously daunting, even with a selection of good books at the ready."

And the problem, it seems, is global. "I was moaning to a friend in San Francisco about how hard it is to find good ActionScripters," says Buckley, "and he said it's the same over there."

The usual response to a skills shortage is for governments to ensure that more courses are made available. But with ActionScript that isn't so easy, because most of today's red-hot scripters are self-taught, having learned their craft through years of creating online games. As a result, a search online for 'ActionScript training' delivers plenty of expensive private courses, but very few that are offered as part of higher education. A further search for 'technical colleges ActionScript' delivers results only for courses in the US.

Hughston believes UK colleges are the key to bridging this skills gap. "The technical colleges could be important in ensuring that there's a regular supply of the skills needed," he says.

For the moment, however, top *Flash* ActionScripters are only too happy to pocket the kind of earnings normally commanded by GPs and lawyers. arts

>> URLS

- www.saatchi-interactive.com
- www.pcrweb.co.uk
- www.unit9.com
- www.akqa.com

FORUM FEEDBACK

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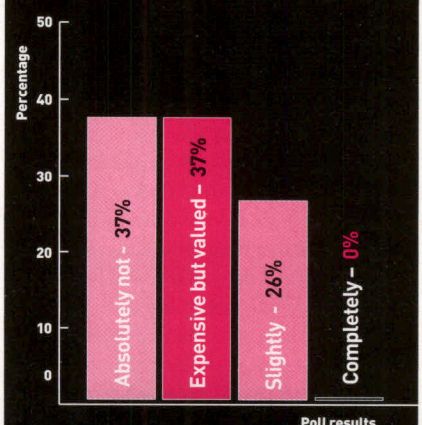
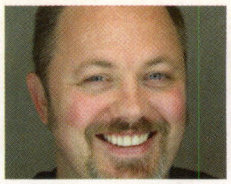


"Be a programmer, and be good, and you can write your own ticket, whereas designers are ten-a-penny."
69D

"Considering *Flash* is hard to learn, an advanced *Flash*/ActionScript designer will have spent a lot of time learning the complex language and software."
Forbes



>> MEET JASON ARBER

Jason is a designer and co-founder of the popular design community and news website www.pixelsurgeon.com.

COMMENT Jason Arber shares his thoughts on the topics affecting the creative industry

ILLUSTRATION: CLEMENS BALDERMANN

Busman's holiday

Summer's here and the heads of young designers are filling with thoughts of escaping the daily grind. Jason Arber considers the options

This year's holiday season, in the grand tradition of British summers, has been a bit of a wash-out, with thunderstorms, floods and more rolling clouds than you can shake a stick at. Yet I'm looking at my bucket and spade, wondering where I should go on holiday this year.

There are two options for the busy designer: the busman's holiday or getting away from it all. If you're unfamiliar with the term, a busman's holiday is one where you do what you'd normally do. All you need is a laptop and a Wi-Fi connection and you could be working on an *InDesign* layout on the beach while dusky maidens wearing grass skirts rub factor 50 into your pale body.

Staying connected

If internet speed is important to you, then avoid the US, which has one of the lowest average internet speeds in the developed world. The national average is a paltry 1.97Mb per second, as revealed in a study by the Communications Workers of America union. Rhode Island has a respectable 5.01Mb, while Alaska lets the side down with a laughable 0.55Mb. Before you start feeling smug, recent figures from research consultancy XTN Data revealed that the UK national average is an unremarkable 1.92Mb.

If you really want to go crazy with your broadband speed, consider a vacation in South Korea or Japan. Koreans enjoy a mind-blowing 45.6Mb, while the Japanese have internet speeds of up to 61Mb per second. Pause for a moment and think about it: a movie that might take two hours to download could land on your MacBook's desktop in two minutes. Now that's what I call a holiday.

And while you're in Japan, you can admire high tech gadgetry, super-fast mobile connections and see how global warming is affecting the snow on Mount Fuji. Other countries with respectable broadband speeds are Finland, with an average of 21.7Mb, and Sweden, which boasts a healthy 18.2Mb.

Strangely, many developing countries may leapfrog Western countries soon, because they have no existing copper wire infrastructure and are laying down fibre optic cabling with all the benefits that brings. The West's obsession with wringing every last speed bump from technology could mean citizens from Africa will be laughing while we try to download the trial version of Adobe *CS3*.

At the other end of the spectrum is getting away from it all. No mobile phone. No laptop. No internet. No clients demanding absurd corrections by close of play. Imagine instead gently swaying on a hammock with your toe dipping into the sea. Sounds idyllic, doesn't it?

But cutting yourself off completely can have unforeseen consequences – like a java junkie deprived of his daily coffee injection, it can be ugly and unpleasant.

You'll notice the first symptoms when your mouse hand starts to grasp the air. Then there's the nagging feeling that you're missing an email or that your boss is trying to get hold of you. The urge to surf your favourite sites grips you and you feel cut-off. Then the headaches start. Your throat goes dry, your forehead prickles with sweat and you sweep the horizon looking for an internet café.

Given the options, I think I'll probably stay at home this year. arts

YourSay

>> Do you think Jason's notion of a holiday is insane? Email us at ca.mail@futurenet.co.uk

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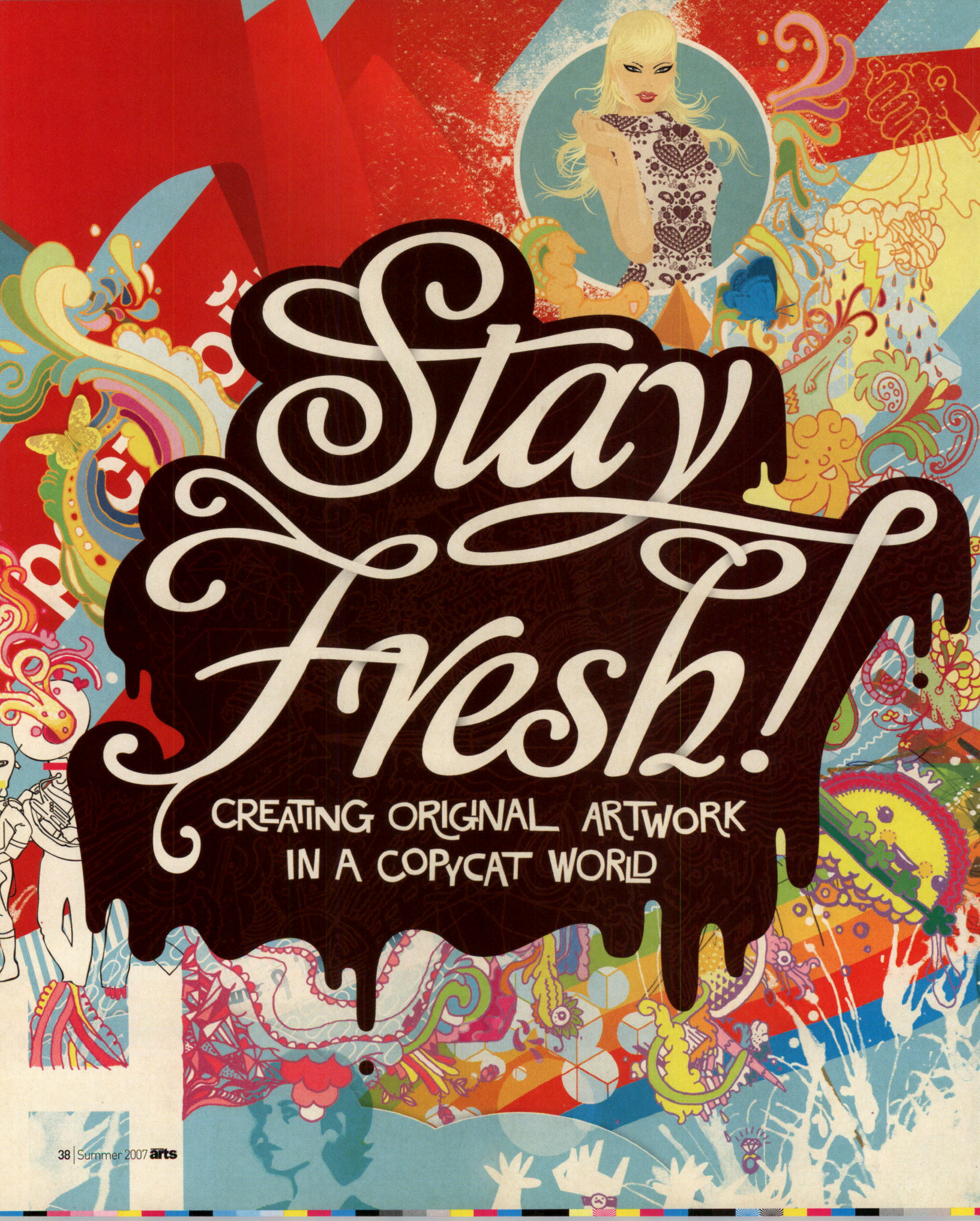
Stay Fresh!
CREATING ORIGINAL ARTWORK IN A COPYCAT WORLD

Do you ever get a sense of déjà vu with design? The feeling that what you're looking at has been done before? Well, you're not alone – all too often designers are guilty of relying on clichés in their work. Joe Russ explores why it's so tough to be original

Illustration: Mopa

The visual language we have at our disposal as designers is extraordinarily rich, and as viewers and consumers of design we have become incredibly visually literate. At the simplest level we can express and understand ideas through the use of colour and symbols (in the case of road signs and computer icons, for example) but we can also reference more complex imagery – other artwork, record covers, posters and films. There's a huge wealth of visual material that we can draw upon and that our target audience will understand. Unfortunately, however, all too often designers are guilty of reverting to clichés and using the same type of imagery again and again.

How many times have you seen butterflies in illustrations recently? Or recreations of Soviet propaganda posters? How many times have you seen people try to shoehorn street art into their work? While these styles and motifs may have been effective tools in the right context, their over-use means that they've lost their impact and suggest a lack of imagination.

"Most design clichés originate from something quite original and exciting," says Jason Arber, designer and co-founder of Pixelsurgeon. "Early adopters pick up on this, and twist and mutate it into a design or a treatment that's also new. But after a few revisions, it reaches designers who use trends as a visual crutch, and it quickly becomes tired, overused and even divorced from its original context."

This kind of imitation is common to almost every artistic endeavour. A leading light or an innovator will develop a style that's successful and is quickly followed by imitators. From bands ripping off the chord structures of the Beatles to high-street clothes apeing the styling of high fashion, originality can often be in short supply in the creative industries. We frequently look to others for inspiration, but in doing so we forget about our own creative process.

Style over substance

The elements of design and illustration that become clichéd can be broken down into >>

Also includes:

The 10 Biggest Design Clichés and How To Avoid Them

>>P44
Once great ideas, now they're stale – here's how to avoid them

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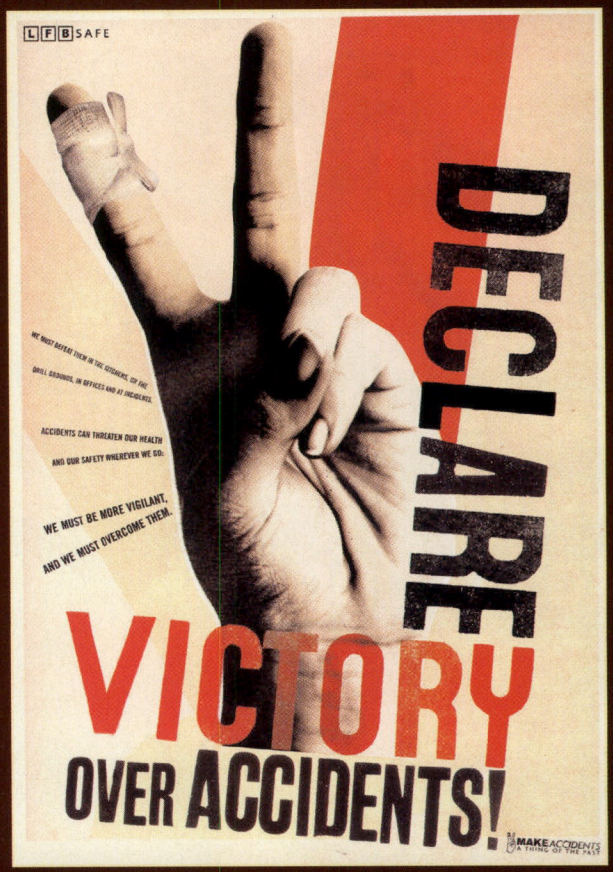
LFB SAFE
DECLARE
ACCIDENTS CAN THREATEN OUR HEALTH AND OUR SAFETY WHEREVER WE GO.
WE MUST BE MORE VIGILANT, AND WE MUST OVERCOME THEM.
VICTORY
OVER ACCIDENTS!
MAKE ACCIDENTS A THING OF THE PAST

RIGHT: Zeegen Rush artists, commissioned by Works Communications, innovated with these traditionally inspired posters for the London Fire Brigade

>> two categories: complete styles and individual motifs or symbols.

Styles are complete sets of design practice that dictate everything from colours used in a palette to how figures and characters are drawn. A style is normally flexible enough to allow original work that has similar characteristics, but mimicking key works in that style without any additional creativity leads to cliché.

Pop art is a great example of a style that has become mired by cliché. Pop art describes an art movement influenced by popular culture and the use of commercial processes such as screen-printing. While the style is broad enough to enable new work to be created, designers time and time again resort to imitating a number of works, such as Warhol's silk-screen images of Marilyn Monroe. So rather than artists using the techniques prescribed by the style to create new work, they opt instead to imitate an existing work.

As well as complete styles being imitated, small elements can become clichéd. Motifs and symbols are often repeated ad nauseam in contemporary illustration and design. Butterflies, for example, seem to have become the vector illustration equivalent of a baker putting a cherry on top of an iced cake. Type also falls into this category. While typography itself is a rich language, fonts are often chosen by designers wishing to imitate a style rather than with proper consideration for their use.

"Lots of illustrators we represent have great traditional skills – not only drawing but creative thinking" Luke Wilson, Synergy

"A few years ago Designers Republic took Helvetica and reduced the kerning," says Chris Speed, senior lecturer in Interactive Multimedia at the University of Plymouth. "Students, if in doubt, do that because it still looks cool and says 'I kind of know what I'm doing; I've changed the kerning', but they don't ever critique why they've done it."

Speed describes these repeating patterns as the result of 'mannerisms' that designers act out, going through the motions of 'doing the job of a designer'. Sometimes symbols and motifs are used as metaphors to communicate an idea, but just as with cliché phrases in literature, this widely used visual language itself can be lazy.

Vancouver-based teacher and typographic designer Marian Bantjes provides the example of the proliferation of the image of lightbulb in design. "A lightbulb which is used to indicate a button you push to turn on a light is not a cliché, but it is a dreadful cliché when used to indicate 'idea'."

Through repeated use, the depiction of a lightbulb to represent an idea has entered the collective consciousness. While symbols like this provide designers

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IMAGE: © Shell logo reproduced with the permission of Shell Brands International AG

ABOVE: Corporate logos are often designed to look similar to established brands like these in order to give the newer company an air of legitimacy

with a form of shorthand to express ideas, they don't allow for a designer to advance the language. Just as literature is full of hackneyed clichés, visual design is filled with motifs that are used in the same way. As Speed describes it, they "don't expand the boundaries of the discipline, they just keep the status quo alive".

Blame the tools

One of the causes for an abundance of samey looking imagery in design and illustration may be the tools we're using. We may love the flexibility that software gives us, but it can make us lazy. Filters, presets, brushes and textures built into *Illustrator* and *Photoshop* might seem like a quick way to enhance your work but don't forget that they are available to everyone owning the software, so rely too heavily on one effect and you'll quickly be exposed as a charlatan.

Derek Lea, digital artist and *Computer Arts* contributor, believes that software bolsters the skills of the less talented and often leads to plagiarism. "Repetition occurs in digital art more frequently than with traditional illustration," he says. "I think the main reason is that it's much easier to master a digital tool and make it look good than to use a paintbrush or a pencil. So when someone creates something that is quite simple, like animal silhouettes filled with solid colour and gradients that we see everywhere, it's no real challenge to replicate."

Not every imitation is a cliché though – one of the most important parts of design is using careful reference. Referencing an existing style that you know, and that your audience will also know, can be an effective tool for communication. If you imitate a piece of work carefully, recreating the details accurately, you can inherit a lot of complex meaning from the original artwork.

If you wanted to create a recruitment poster, you might choose to parody the classic Lord Kitchener poster that was used to recruit soldiers in World War I. If you recreate the artwork with a degree of accuracy, your design will be effective in two ways: those who understand the reference will know the associations between the image and 'a call to arms'. For those who don't get the reference, >>

A view from the forum

Members of the *Computer Arts* forum at forum.computerarts.co.uk on what they think are the worst design clichés...

The use of those stock images of impossibly beautiful people in a corporate context pretending to be just your normal everyday business folk. **Evil C Notlih**

I don't know if it's just me but I don't mind clichés if they are nicely done. I'd rather see nicely done clichés than badly done anything. **3G**

I think a big element that will repeatedly crop up over the next two years is roots, tradition. I think that the eclectic, messy, cluttered, post-modern collage is going to be cleared out and a much calmer, open and simple approach favoured... **Mattattattatt**

I have a feeling that we'll be seeing a lot more stencil/Banksy-style stuff, which will soon become tired due to most people missing the witty commentary that he likes making. **Inkworm**

Web 2.0 reflections and starbursts for that matter. Oh, and rainbows. **Skillen**

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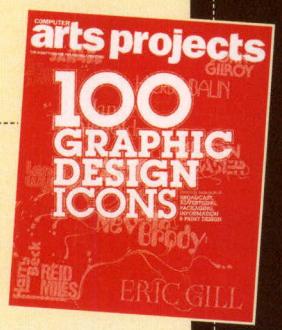

There's always been a thin line between cliché and icon, and although in this article we've pointed out the biggest clichés designers should strive to avoid, it's worth remembering that many of our clichés were once classics. This month our sister magazine *Computer Arts Projects* celebrates its 100th issue by looking at 100 icons of graphic design. From the Coke bottle to the UK road signage system, the magazine looks at 100 essential and inspiring pieces of work across print, advertising, broadcast, packaging and information design. All of them are icons, some may be clichés too. To find out how they achieved this status, pick up a copy of the magazine now.

To win one of three one-year subscriptions to *Computer Arts Projects*, tell us:
Which three designs featured among *CAP*'s 100 design icons were created by legendary US designer Raymond Lowey?

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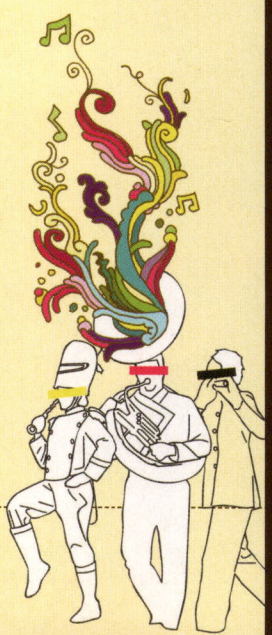


IMAGE: Reproduced with the permission of The Imperial War Museum

RIGHT: The famous poster of Lord Kitchener is often imitated

>> they will inherit the effectiveness of the original but without all that added meaning.

The problem that gives rise to clichés is that examples such as the Kitchener poster are cited all too often, and while your audience might still understand the reference they won't be as drawn to it as they would to something new.

Something new

So why do we keeping seeing so much samey work? Surely designers are by their nature creative thinkers and should be innovating and pushing the boundaries of their media?

Unfortunately, in commercial design, many designers aren't always masters of their destiny. Commissioned work may have a tight brief that comes from the client which dictates the styling, and the clients themselves may have a clear vision of what they want.

Lawrence Zeegen, illustration agent and university lecturer at the University of Brighton, believes that the commercial sector is always going to hunt for the lowest common denominator. "It's not always concerned with ideas and creative thinking, sadly," he says. "Too many projects are about keeping a client happy, rather than creating work that has a chance to say something."

In some circumstances a conservative approach to creativity is called for. Corporate logo designs, for example, often ape one another because the overriding desire is for the company to seem legitimate rather than to stand out from the crowd. So for a commercial illustrator, using a few clichés can have its advantages. Potential clients can recognise that your work is similar to X's work and X's work was very effective in advertising pizzas for example. So should we all get clued up on the latest trends to become successful?

Well, you could, but Luke Wilson, illustrator and agent at Synergy Art, warns that focusing on a current trend – vector illustration for example – could leave you high and dry when fashions change. All

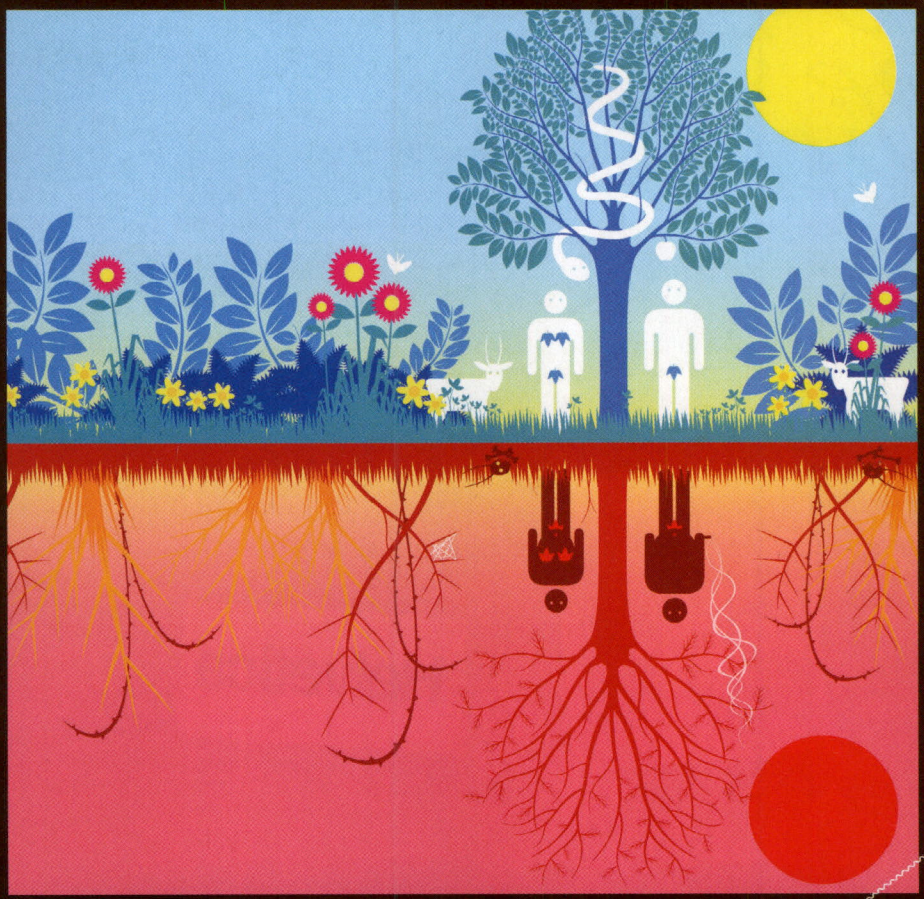
those hours spent drawing butterflies and rainbows won't make you a better designer in the long run.

When seeking new talent for Synergy, Wilson says that he looks out for a combination of technical skills and a creative mind. "Lots of illustrators we represent have great traditional skills, whether it be in terms of drawing or draughtsmanship," he says. "Not only drawing but creative thinking rather than just doing wallpaper over and over again."

Lawrence Zeegen believes it's a matter of choice as to whether you want to imitate or innovate. "Design is easy if you think it's about fitting into the current zeitgeist – find a style, study it, copy it!" he says mockingly. "However, if you want to create something truly innovative and new, well, that's harder. You'll need to study at least an undergraduate design degree and, better still, a postgraduate degree too."

So it seems that education is the key to a better standard of design. Designers who imitate one another will be successful in the short-term, but real progress can only come from analysis of the fundamentals of design – problem solving and creative thinking. Software has made it too easy for us duplicate each other's work, so to really stand out these days what's needed is truly clever design and some ethics.

Zeegen believes that the secret is to know what kind of designer you want to be and stick to a plan. "Don't take on projects that aren't going to offer real creative problem solving," he advises. "Don't take on projects that ethically don't fit within your own remit. Don't do it for the money – do it for the love of design." >>



ABOVE: Agency Crush took an original approach in this cover for the Bible

Turn over for: >>

The 10 Biggest Design Clichés

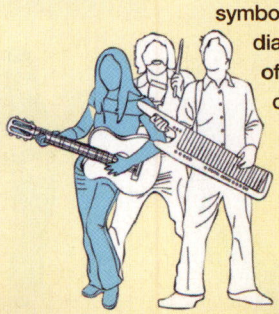
AND HOW TO AVOID THEM

Talking heads #1

Steering clear of the clichés

Recently I illustrated an article for the *NY Times Book Review* about a book called *Richistan* that was about the super rich who practically live in the US but actually live in their own exclusive world. My mind was flooded with clichés: money symbols and a map of the US and coins and dollar bills and diamonds... it was hard, but I know a cliché when I think of one, so I just do my best to avoid them. However, I can also be perverse and I'm sure one day I'll just cliché the hell outta something and make it work.

Marian Bantjes, illustrator and teacher, Canada



The 10 Biggest Design Clichés

AND HOW TO AVOID THEM

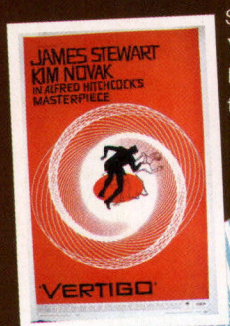
Once upon a time these were great styles, but now they're looking a little stale. You'll have to work hard to make any of these work...

01/ Propaganda

Propaganda, particularly Soviet socialist realism, has been used time and time again by designers working on advertising campaigns to instruct, inform, recruit and sell. It's an effective solution, because it suggests both that the speaker is an authority and that the message is important. It has lost its impact because of the sheer quantity of poorly executed versions. Can you really use the same approach to selling pizzas that you'd use to propagate a revolution?

02/ Saul Bass

Saul Bass's successful film titles and posters for works by Otto Preminger and Alfred Hitchcock have spawned numerous imitations (some of which have even been as good as the originals in the case of *Kiss Kiss Bang Bang* and Spielberg's *Catch Me If You Can*). However, Saul Bass's legacy is such that it also tends to get in the way of the art of film title design really developing.



03/ Helvetica

Having recently celebrated its 50th birthday, Helvetica is one of the most widely used fonts in the world, used frequently for signwriting and instructional material. Agencies such as The Designers Republic and Build made it cool, but following their example will bunch you in with thousands of other imitators. Broaden your horizons and look at other fonts – you'll learn about typography and your work will look much fresher.

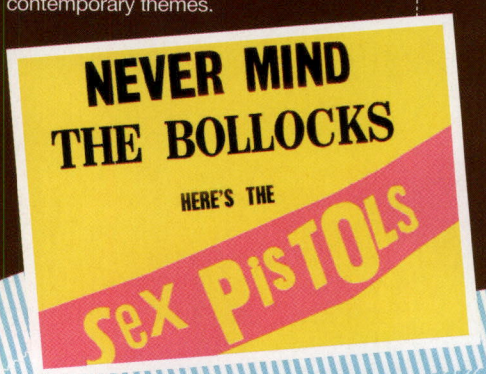
Helvetica

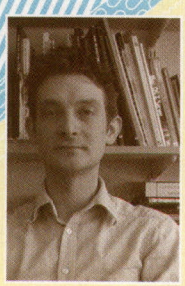
04/ Spraycan effects

While graffiti artist Banksy might be courted as a guerrilla art star, bad stencil graffiti can be cringeworthy. Graffiti as a medium is about rebellion and giving a voice to opinions that are stifled by the mainstream – it's not a way of selling cars. If you have to replicate spray can effects in your work, spend time using real paint. Badly simulated digital spraypaint looks awful.

05/ Punk style

Jamie Reid's covers for the Sex Pistols' *Never Mind The Bollocks* and *God Save The Queen* are the most iconic visual representations of the Punk aesthetic. The problem is that 30 years on people are still ripping off Reid's work to represent any number of supposedly anarchic themes. Referencing Reid's covers if you're talking about 70s punk is acceptable, but you should really try looking at more contemporary themes.



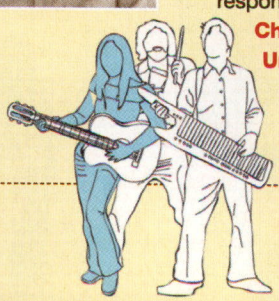


Talking heads #2

Get to know the history

People don't understand the histories of where things have come from – even the history of things like the gradient fill or kerning – so people copy off a 400th generation of it. Viewers don't need to know where an image came from, but designers should take responsibility for knowledge of the history.

Chris Speed, senior lecturer in Interactive Multimedia, University of Plymouth, United Kingdom



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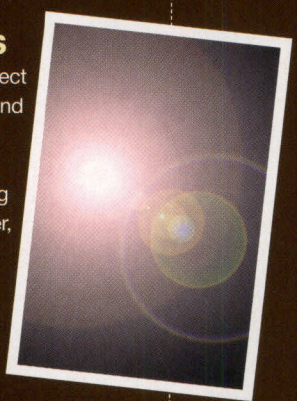
The 10 Biggest Design Clichés Cont'd

AND HOW TO AVOID THEM

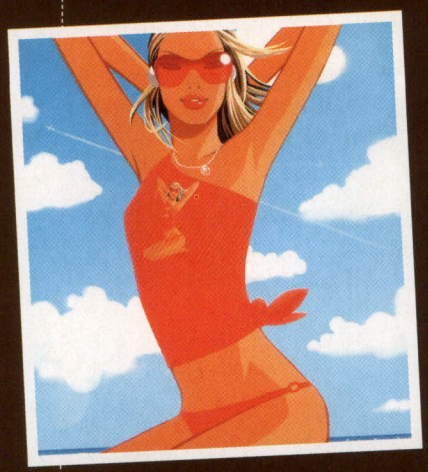
06/ Butterflies/ Rainbows

The beauty of nature (and particularly summer for us in the UK) is summed up succinctly in these images. Rainbows require a very specific set of circumstances to appear and butterflies aren't that abundant, but they've infected contemporary illustration like a virus. *Illustrator*'s symbol sprayer tool makes these little flourishes all too easy to add to your work, so adding them shows no real illustrative skill. Go outside and look at the real world for inspiration.

07/ Lens flares



A lens flare is an optical effect caused by light reflection and scattering within a camera. More often than not it's an unwanted result of shooting in bright sunshine. However, for lazy graphic designers, digital lens flare created in apps such as *Photoshop* has been viewed as an easy way to add a little 'cherry on the top' to lacklustre images. Simply going to File>Render>Lighting Effects>Lens Flare doesn't make you a better graphic designer at all – in fact, it only shows that you're still getting to know your way around *Photoshop*.



08/ Hed Kandi-style ladies

Club flyers and dance music have proved fertile ground for jobbing illustrators and designers. Illustrator Jason Brooks created a much-copied look for the Hed Kandi albums featuring scantily-clad vectorised ladies. If you want to draw sexy women, study some anatomy, look at photos or take a life drawing class and then add your own twist. Drawings from observation have far more subtle nuances.

09/ <codey text>

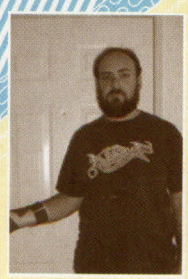
Wow, you've got a website! We're impressed! Did you do it using that HTML stuff and all those <tags>? Mark-up language is designed not to be seen by the viewer of a site – in fact normally if you can see it, it means you've cocked something up. The medium isn't the message in this instance: we've long got over the novelty of reading text on computers. Writing in faux code language just results in making the text less legible to the reader and makes you look more pretentious.

```
<div
class="login_boxout_message">Welcome to the
<br/> Computer Arts site </div>

<div class="login_input">Username: <input
type="hidden" name="SQ_LOGIN_KEY"
value="sorolicanihehecadazu" />
<input type="hidden"
name="SQ_LOGIN_REFERER" value=""
/><input type="text"
name="SQ_LOGIN_USERNAME" value=""
```

10/ The black strip

The black strip over the eyes is an old trick from tabloid newspapers to cover up the identity of a subject of gossip, but if you know who the person is you're still likely to recognise them. How this became a feature of illustration, we don't know. If you're trying to say something about scandal or salaciousness, it's dated. arts

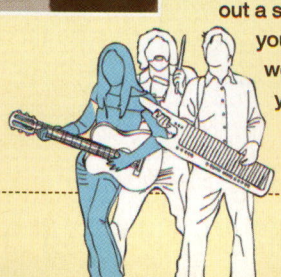


Talking heads #3

Don't just take the easy path

Artists: if you find yourself with a lack of ideas or have trouble finding your style, DO NOT take the easy path. Don't look at who's successful and steal their ideas. Don't copy them. Don't imitate them. This might help you sell some paintings – you may even sell out a show or two. But in the long run it will come back to bite you in the ass. You'll be but a flash in the pan. A one-hit wonder. If you're a serious artist and you make art because you have to, it's in your soul, it's in your heart – you will eventually find your own style.

Jeff Soto, artist, USA



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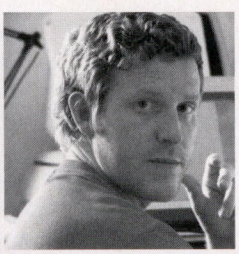

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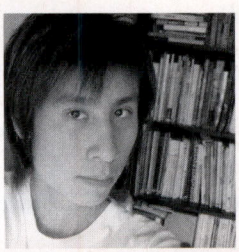

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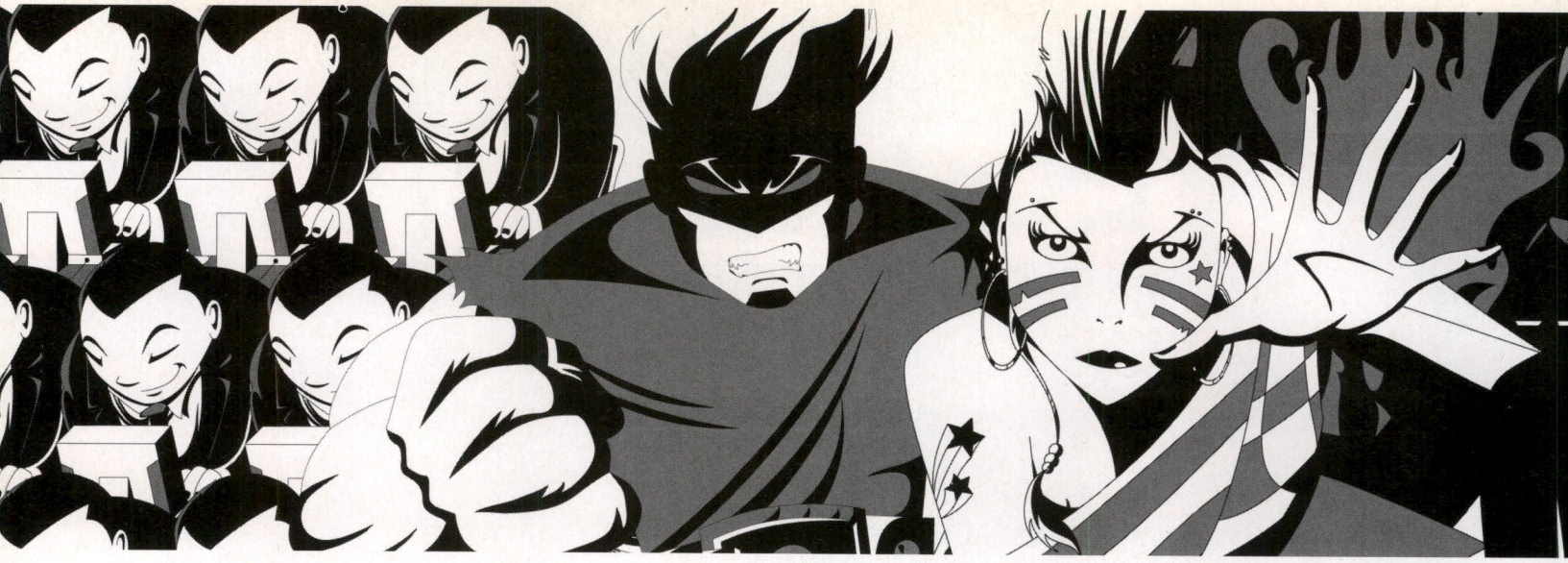
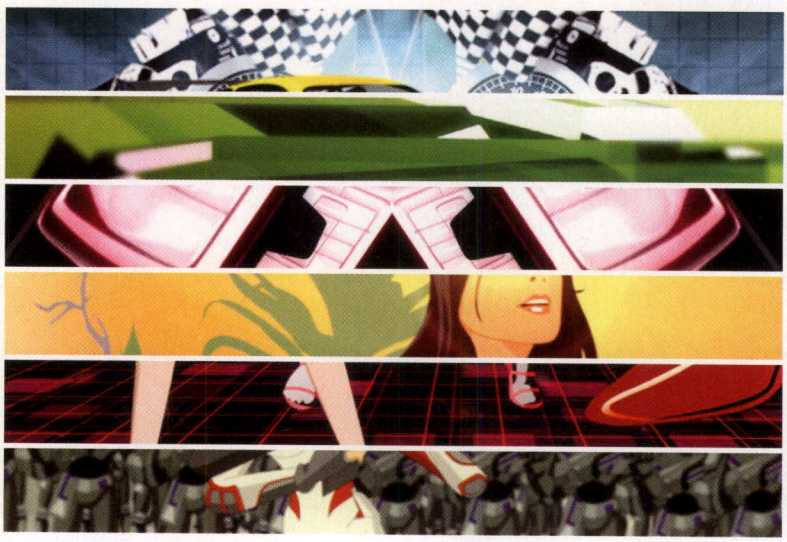




LEFT: **Critica's influences range from 1970s kitsch and *Star Wars* to Manga and US comic art**

Profile

Critica

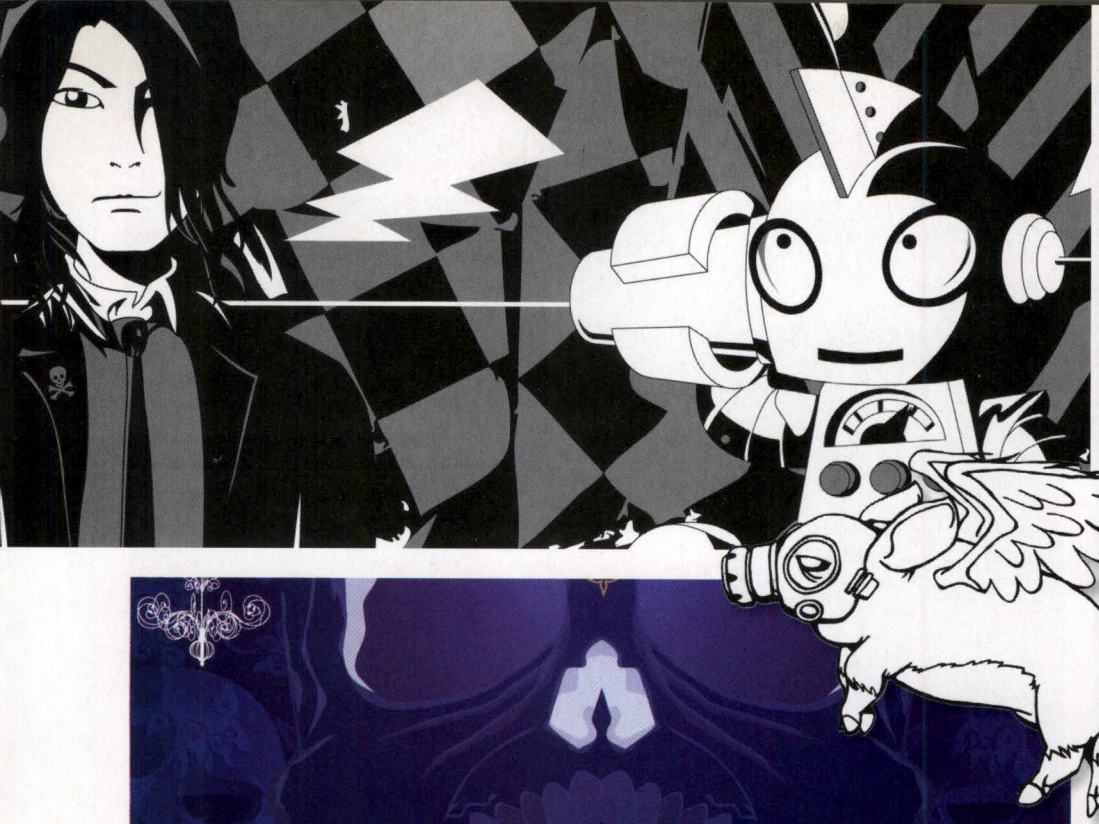
Motion graphics, typography, 3D rendering, live action, cel animation... it's all in a day's work for this award-winning Singapore studio

Leaf through Critica's portfolio – bursting with striking work for big-name clients such as MTV, ESPN, Tiger Beer, Universal Music and the Ministry of Sound – and you'd be forgiven for thinking it was a well-established design house packed to the rafters with a legion of hot young designers. Yet the truth is that the company was formed less than two years ago by Singapore-based designer Xavier Oon, who even ran the business single-handedly for the crucial first 12 months.

Blessed with training in film and television, and carrying largely self-taught design and animation skills, Oon had previously spent three years on the MTV payroll. That was until an opportunity to work for UK agency Attik (on a motion graphics piece for Camel) prompted him to strike out on his own and start up his own fledgling design studio.

"I felt I was young with nothing to lose and that setting up a design company doesn't really require a large amount of capital," Oon recalls. "Once the Camel project finished, more TV projects started to come in, so I assembled a PC from parts, registered the company name for 60 bucks, bought some tables and chairs from IKEA and rented a small office downtown."

The designer admits he had to learn everything about running a business from scratch. "I read books like *PR For Dummies* and *The Creative Guide To Running A Graphic Design Business*, got some valuable advice from



ABOVE: **This illustration will be showcased at the Tiger Translate Asian arts festival in Berlin this year**

friends and just figured out things like contracts along the way," explains Oon. "There was a lot of trial and error, but it was exciting!"

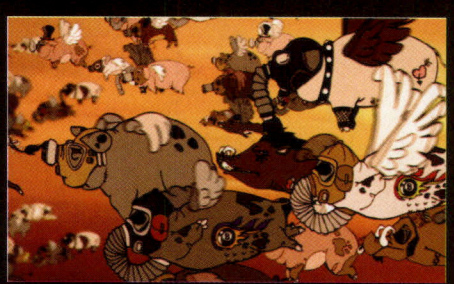
Oon had been lucky enough to work on some freelance projects for Sony-owned entertainment network AXN before forming Critica, which provided the company with its first official client. The result was an award-winning promo for hit US television series *The Shield*. "Most of the projects during the early days were either from friends or friends' recommendations," he recalls. "Word then started to spread and agencies began approaching us to do more animation-based projects."

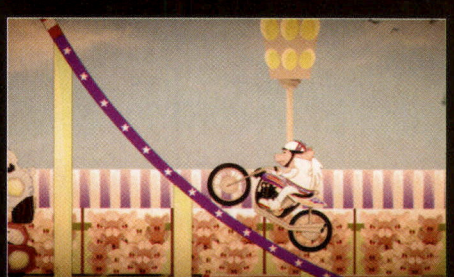
Working with designer and animator Jared Tay and a team of freelancers, Oon has put Critica on the map with projects that blend motion graphics, typography, live action and 3D elements. It's an ambitious mix, yet Oon likes to remain involved throughout. "I'm pretty hands-on with most projects and kind of a control freak in the process," he says. "I tend to finish most projects and am sometimes still tweaking right until the tape needs to go on air." >>

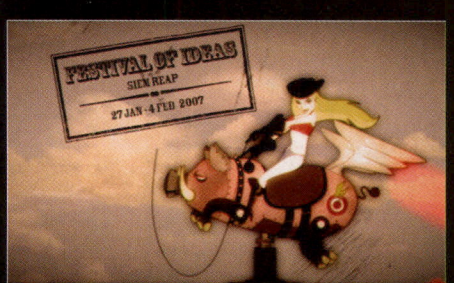
Project focus: Pigs Can Fly

Xavier Oon discusses the creation of the studio's comical porcine animation project

"Ogilvy & Mather approached us to develop some short idents to be broadcast during their creative conference in Cambodia. The concept of 'Pigs can fly, anything is possible' coincides with 2007's Year of the Pig. We came out with a bunch of concepts. They wanted an MTV-style approach, but generally it was an open brief – making some bumpers that break the serious conference with some irreverent humour. For two idents, we actually had to draw them frame-by-frame on a lightbox, scanning and colouring them individually in *Photoshop*. In the end the animation was done in *After Effects*, sound mixed and edited in *Premiere*, burnt onto a DVD in *Encore* and sent straight to Cambodia."







ABOVE: **Critica created five idents, each with a different visual style, which Oon says fused "pop culture with pigs"**

A day in the life...

Critica's Xavier Oon reveals his typical (and very long) day

10am-11am: Brief designer on upcoming project: concert graphics for singer Ho Yeow Sun in China.

11am-1pm: Drink coffee; check emails and reply to clients.

1pm-2pm: Lunch.

2pm-4pm: Off to two meetings about new animation projects on upcoming Spanish football league (La Liga) and film promotions.

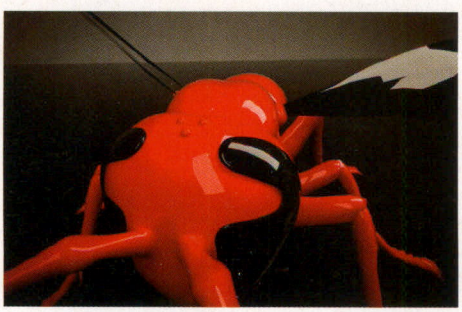
4pm-5pm: Work on amendments to the promos we are doing for the new Cricket Channel in India, through ESPN.

5pm-6pm: Check on designers' progress.

7pm-8pm: Do boards for the new animation projects discussed earlier.

9pm onwards: Dinner with girlfriend; catch up with friends over beer; sleep...

ABOVE: **One of several projects created by Critica for the MTV channel. This spiky show package was used by MTV Asia as part of its Spankin' New music campaign**



ABOVE: **3D renders from Critica's own in-house projects. The studio also uses a number of different freelancers with unique skillsets**

>> Oon deems this mix of working methods and influences worthwhile, as he feels a defining house style would limit creativity. "Our work is continually changing and the clients seem to like that," he says. "I guess our style is simply the irreverent fusion of live action, 3D, graphics, typography and colours, along with the 'just do it' attitude we have with our projects."

There is, however, a strong undercurrent of both classic and urban culture references running through much of the studio's work. Oon cites 1970s and 1980s reference points such as *Star Wars*, *Akira*, *Macross*, Atari games and Nintendo's Game & Watch as early influences. Meanwhile, his design partner Tay brings a love of American comics, kitsch 1970s and 1980s film and music styling and veteran animators such as Chuck Jones, Bruce Timm and Mike Allred to the studio's table.

"We also watch a lot of movies and animation when not working, look to games, books and magazines and constantly surf the web while jobs are rendering," says Oon. "We kind of store all the data in our heads and then it just comes pouring out at the conceptualisation stage."

It's an approach that clearly resonates with MTV and other youth-orientated brands, but Oon says there are times when more restraint is required. "Taste and preferences are very subjective and so sometimes corporate clients do feel uncomfortable with some of the early styles we propose. We try to compromise – and there is always the alternative 'director's cut'!"

Client handling

Among Critica's roster of clients are several notables in the UK and US. Oon says they've been fortunate enough to bypass a pitching process on these projects, enabling them to work via email and conference calls. Although it still represents a small percentage of the studio's output, efforts are currently underway to change this and find representation in the West.

Back in Singapore, the art and design scene continues to expand and evolve through government funding and new initiatives. There

ABOVE: **These TV ads containing lushly illustrated fashion models were generated to promote the Ministry of Sound's ladies' nights**

Essential Critica

Three key projects charting the studio's rise through the design ranks

1. The Shield

Product: TV promo Client: AXN Year: 2005

This 40-second promo was created in support of season six of US TV show *The Shield*. Aside from the gun, which was created using *3ds Max*, the entire ad was created using *After Effects*. It earned the studio four awards.

2. Tiger Chi

Product: Cinema ad Client: Host Year: 2006

One of two Tiger projects the studio has worked on, this ad was designed to raise awareness of the Tiger brand in Australia. It was commissioned by the client, Host, specifically for screening in arthouse cinemas.

3. ESPN Formula One

Product: Show package and promo

Client: ESPN Year: 2007

Abstract cutaways of a Formula One car stimulate interest for the 2007 racing season in this show package created by Critica for the ESPN Star Sports channel.

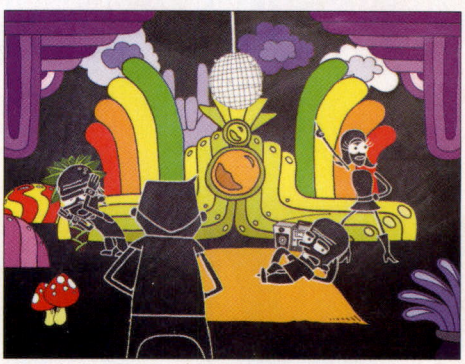
has also been an influx of new design festivals, art galleries and events, although Oon says the emphasis is often on CG animation; tellingly, both Lucasfilm Animation and KOEI have opened animation divisions in the country.

"Most of the big clients here are still more into nicely shot film commercials or traditional visual effects," he says. "We see less motion graphics TV work and more projects for cable channel titles and promos. The creative demands are also different. Western clients definitely tend to be less 'sale-sy' and more subliminal in their logo positioning."

As for the motion graphics scene in general, Oon believes exciting times lie ahead. "Movies are already using more illustrative motion graphics for opening titles and end credits and that's really changing the way we look at things," he enthuses. "I think we're also going to see more collaboration between different disciplines such as fashion, art, photography and music. Mobile phone bandwidths will increase, allowing for more complex video and animated content to be sent over broadcast networks. And more seamless and cohesive merging of technologies like *QuickTime*, *Flash* and *After Effects* will make it possible to deliver a more intuitive end-user experience."

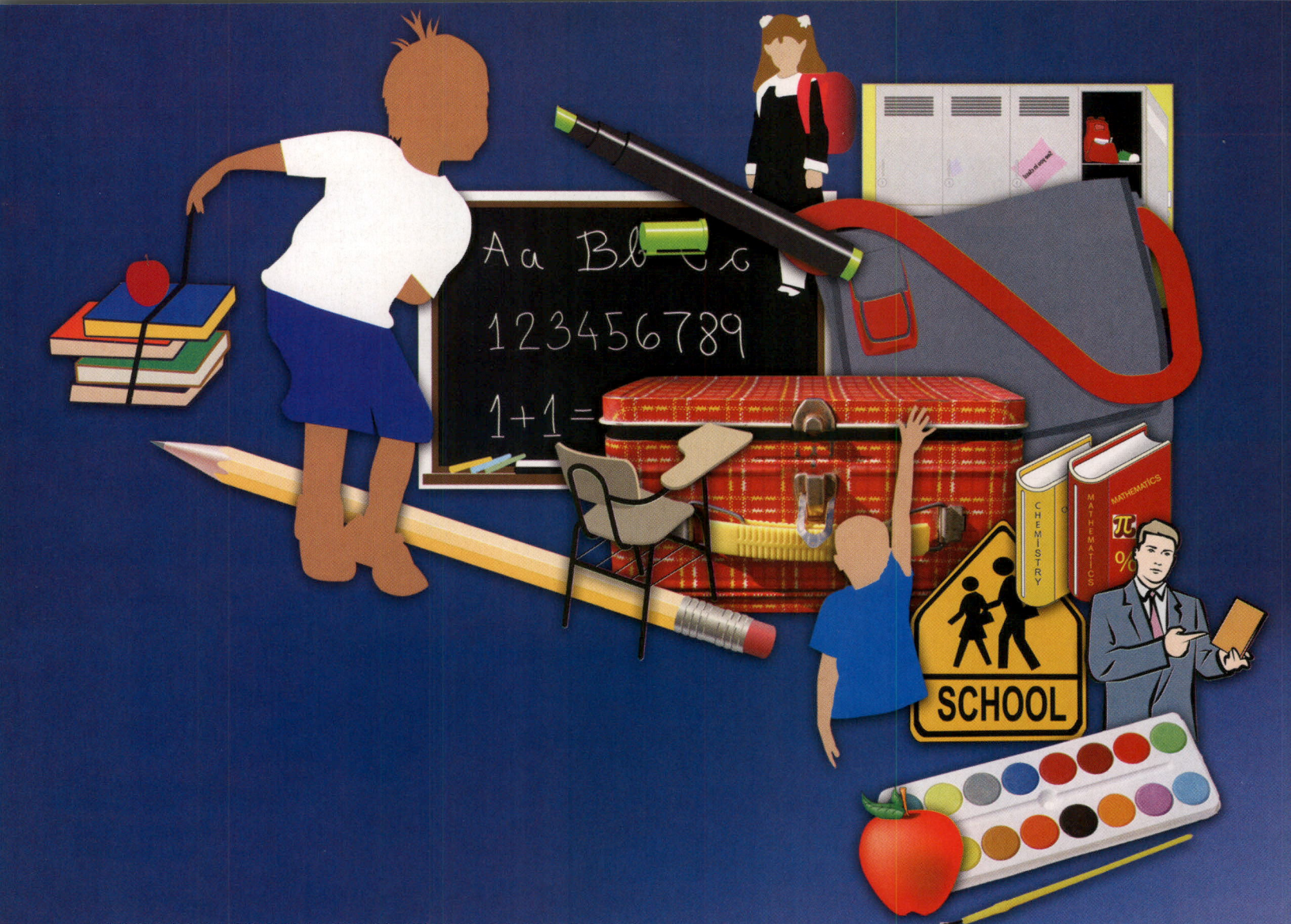
In the meantime, Critica is making a continued push to integrate more cel animation, painterly illustration work and 3D into its output, although what form the results will take is anyone's guess. "We're aiming to do more self-initiated work this year," says Oon. "Or perhaps work on a music video. Or a multi-disciplinary short film..." arts

"Our style is the irreverent fusion of live action, 3D, graphics, typography and colours, along with the 'just do it' attitude we have with our projects" Xavier Oon



ABOVE: **A commission to create an internal presentation for Ogilvy & Mather resulted in this animation, using traditional cel techniques**

URL **www.criticatv.com**



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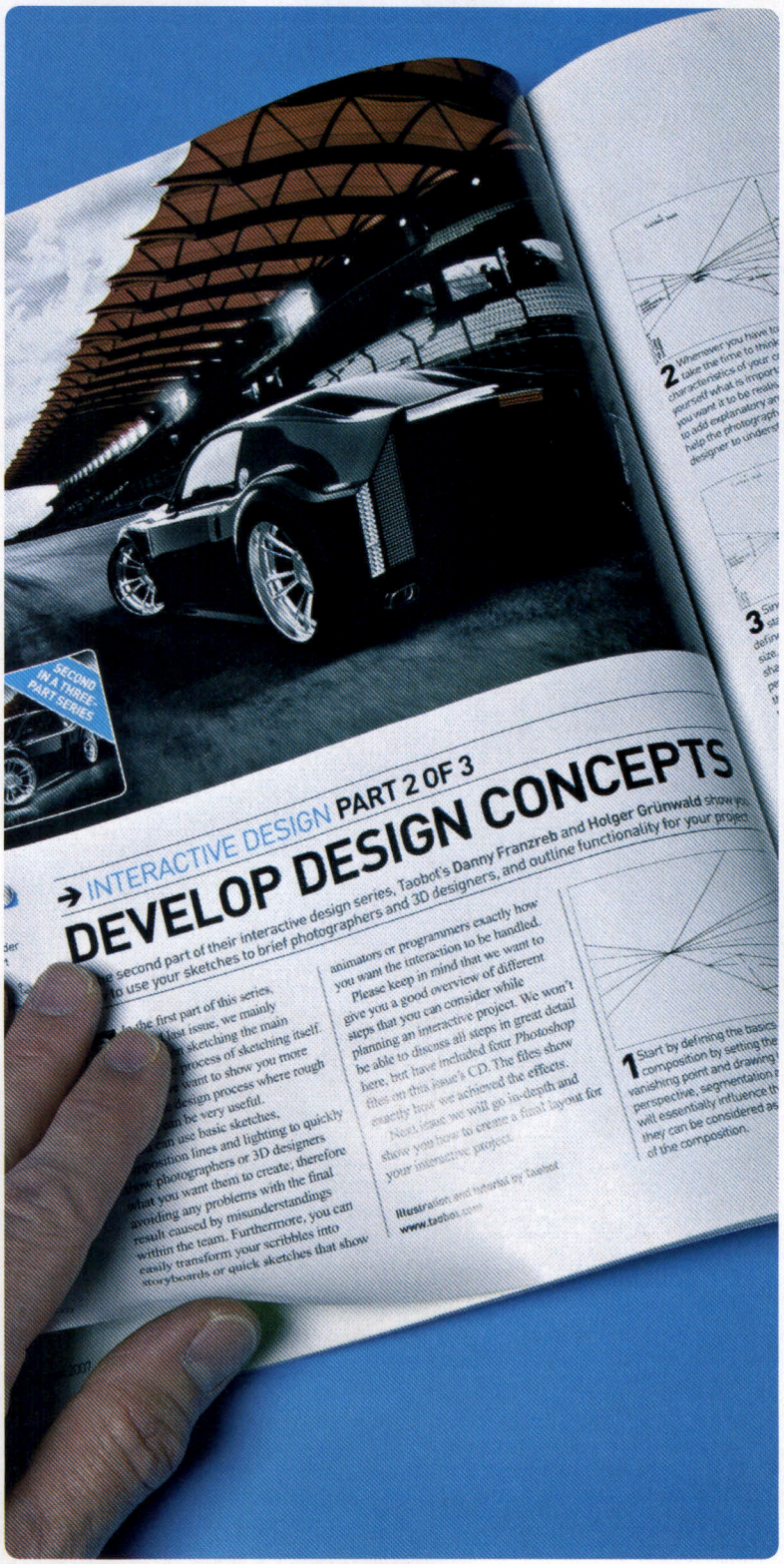

WELCOME

Are there any laborious jobs you have to do time and time again as a designer? Think you'd like to know how to do it quicker or more painlessly? Let me know and I'll see if I can make your life easier.

JOE RUSS
Deputy editor
joe.russ@futurenet.co.uk

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PHOTOSHOP CS3

VANISHING POINT P54

Justin Maller shows you how the Vanishing Point tool enables you to create realistic product mock-ups.

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FLASH CS3 & AFTER EFFECTS CS3

3D ANIMATION P58

Paul Wyatt teaches you about adding depth to *Flash* movies using *After Effects*' Collapse transformation.

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TEN-MINUTE TUTORIAL: PHOTOSHOP

CUSTOM BRUSHES P60

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INTERACTIVE DESIGN: PART THREE

CREATE WEB LAYOUTS P62

In the final part of this series, Taobot demonstrates how to create web layouts from your designs.

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More indispensible workflow tips. Derek Lea reveals how to create really accurate selections in *Photoshop* from paths created in *Illustrator*.

TEN-MINUTE TUTORIAL: INDESIGN

ORGANISE YOUR PAGES P67

Susannah Hall shows you the best way to organise repeating elements in *InDesign*.

TUTORIAL FILES ON THE CD

CORELDRAW GRAPHICS SUITE X3

LOGOTYPE DESIGN P68

New York-based designer Tom Knight teaches you to create a US sports-style logo using *CorelDRAW X3*.

TUTORIAL FILES ON THE CD

castellum
creative education
castellum
creative education

PHOTOSHOP CS3

VANISHING POINTS

The Vanishing Point filter is more powerful than it's given credit for. **Justin Maller** shows you how to use this feature so that you can wrap images around multiple 3D planes with the greatest of ease

ON THE CD

You'll find all the files you need to complete this tutorial in the folder marked Tutorial\Vanish on this issue's CD.

TIME NEEDED

2-3 hours

SKILLS

- Vanishing Point
- Measure tool
- Type tool

INFO

Justin Maller is a graphic artist living in Melbourne, Australia. He is currently working as a full-time freelance graphic artist, while also creatively directing the crew over at depthcore.com. Check out his personal folio at superlover.com.au.

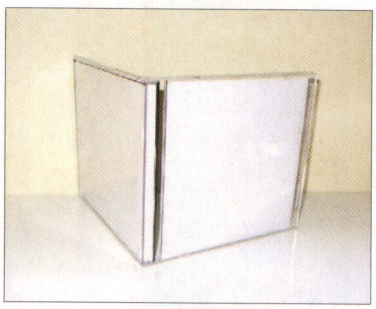
A handy device since it was first launched, the Vanishing Point filter has been revamped and improved for the extended version of *Photoshop CS3*. Vanishing Point enables you to insert perspective planes into your images. Consequently, any editing you wish to carry out within an image that contains multiple perspective surfaces is dramatically simplified.

After defining a plane, you can continue to work on your composition in *Photoshop*. The program will carry on altering and scaling your edits to respect the perspectives you have already established, thus heightening realism and reducing workload. When you finish editing an object in Vanishing Point, you can even export it as a .3DS file to edit later in whichever is your preferred 3D program.

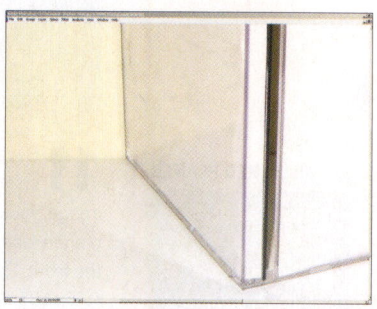
New to *CS3* is the ability to add multiple surfaces to a perspective plane on any angle; previously, it was only possible to drag new planes out at a 90-degree angle, which wasn't always helpful when you were working with stock imagery. Fortunately, this issue has been rectified, and planes may now be extended and rotated on any angle.

In this tutorial, you'll learn how to map out the perspective planes of a CD case, an object with multiple surfaces and angles. You'll then see how we've applied some designer artwork to it. Additionally, you'll make use of the enhanced Measure tool, embedded within *CS3 Extended*'s Vanishing Point filter, to make sure the album artwork you create is of the correct size and dimension, and will wrap seamlessly around your planes.

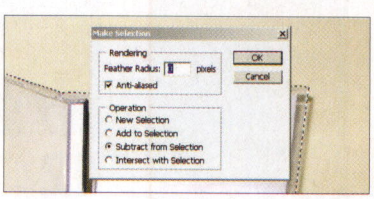
Tutorial and illustration by Justin Maller
www.superlover.com.au



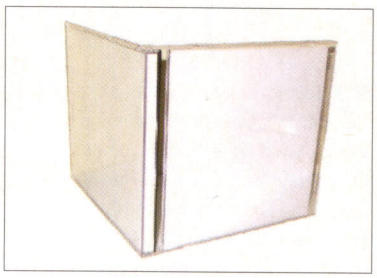
1 Open *Photoshop* and import case.jpg from this issue's CD. This photograph will serve as the base image for the rest of the tutorial, but feel free to use one of your own photos if you would prefer.



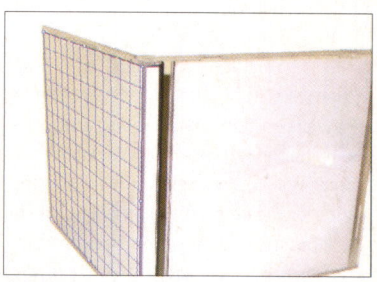
2 Using the Pen tool, trace around the case. For accuracy, zoom in to 300 or 400 per cent and create as many anchor points as possible. Use the Extract filter if you prefer, but because this image only contains a couple of sharp angles, taking the extra time will be worth your while.



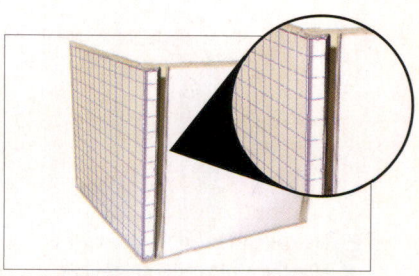
3 Right-click on your outline and select Make Selection. Set Feather Radius to 0 and check that Anti-aliasing is on. Ensure that the Make New Selection box is checked, and call your new layer Case.



4 Copy and Paste your selection into a new layer. Fill the base layer with white and reselect your case. Give it a defringe (Layers→Matting→Defringe) to clean the edges, then load the Vanishing Point filter (Filter→Vanishing Point).

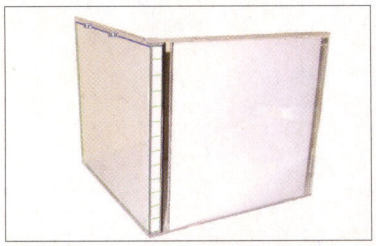


5 Zoom-in on the case. Define the left plane first by clicking in the four corners sequentially. The vital corner is the bottom right, so ensure this one matches closely with the spine column.

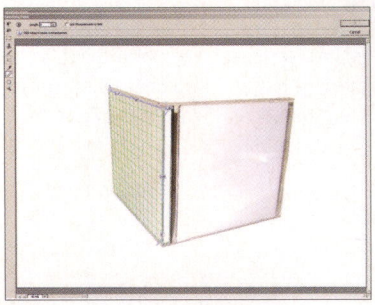


6 Drag out the spine plane by holding Ctrl and dragging the central marker over the spine. The automatic angle of 270 degrees is right, so you don't need to alter it at this point. Adjust the corners on both planes until you're satisfied.

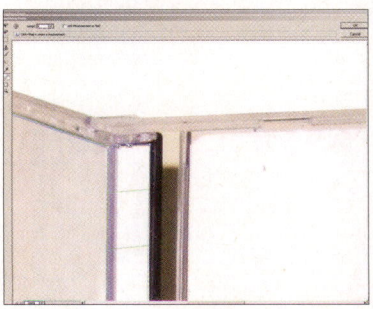
PHOTOSHOP



7 Before you worry about any more perspective, measure to find out exactly what dimensions you need to create your artwork at to wrap perfectly. Select the Measure tool and drag out a line across the top of the left-hand side.



8 Disregard the number currently reflecting. If you have a variable, Vanishing Point automatically adjusts the ratios for the entire piece, enabling you to work out how big the other dimensions are. The jewel case width is 4 inches, so enter 4 in the Length input area.



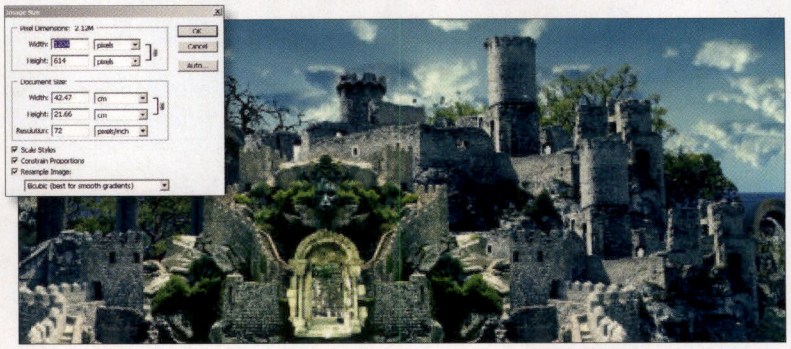
9 Measure the height of the case and also the width of the spine area. Hopefully your calculations will correspond with the ones detailed here and you'll be left with a front and back cover that measures 4x3.85 inches and a spine column of 0.25x3.85 inches. Click OK to return to *Photoshop*.

BRUSH IN PERSPECTIVE

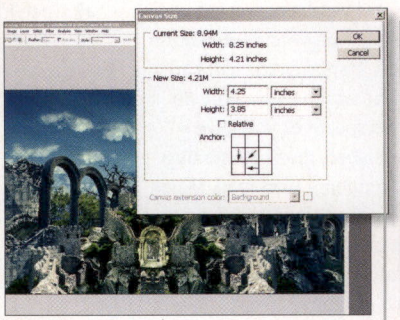
In some complex compositions, there may be several objects that require the Vanishing Point filter. However, the filter is unable to remove an image once it's been laid without having to retreat into the document's history. Fortunately, there's a Brush tool within Vanishing Point, enabling you to work in all the layers in perfect perspective.

USE LINKED PLANES

For the sake of accuracy and presentation, two perspective planes have been used in this composition to map the CD. Many surfaces you will map in the future will not have these annoying gaps between them; as such you should put the effort in to make one contiguous perspective map. This enables you to lay one replacement file over all surfaces, and thus achieve perfectly relative size and ratio throughout your composition.



10 Open up castellum.jpg from this issue's CD. This is an original artwork produced in June; feel free to use it. Alternatively, you can use an image of your own if you prefer. Make sure that the DPI of your CD document and your artwork document match by entering 72 into the Pixel Resolution input in Image Size (Ctrl+Alt+I).

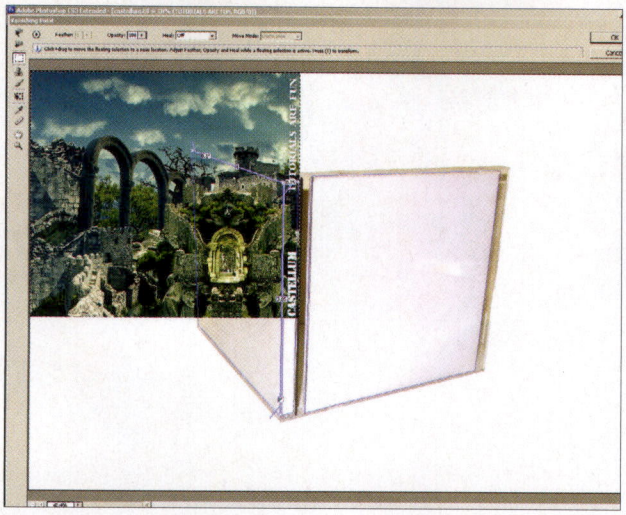


11 Because there's a gap between the spine and the front cover in this image, you must create two separate planes; one for the back and spine, one for the front. Reduce the Canvas size here to 4.25x3.85 inches to form the rear artwork and align it to the bottom left-hand corner.

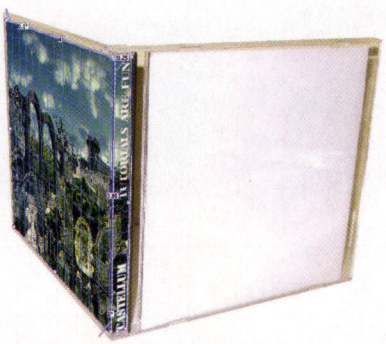
13 Next, you'll need to add two pieces of text to the image in the place of a band name and an album title. Rotate whatever text you decide to add by 90 degrees CCW and then align it over the black guide so that it will wrap onto the spine of the CD case.

12 Open the Line tool and make sure you have the Fill Pixels option selected. Create a new layer and enter .25 into the Line Width dialog. Draw out a vertical line and align it to the right. This will give you a visual guide as to where the spine ends and the rear cover begins.

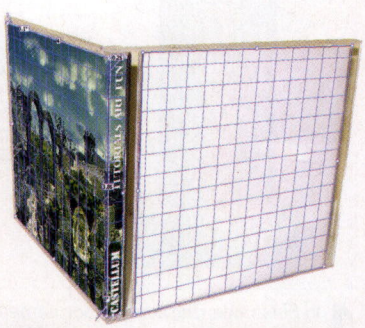
14 Remove the black guide and add a layer style or two to the text to make it stand out. Take your time when laying out text, because a rush job can look decidedly inadequate. However, for the purposes of this tutorial, a glow and a shadow layer style should suffice.



15 Hit Ctrl+A to Select All and then select the option Copy Merged (Ctrl+Shift+C). Now switch over to the CD case document and return to the Vanishing Point interface. Once it has loaded you can Paste your selection into the window.



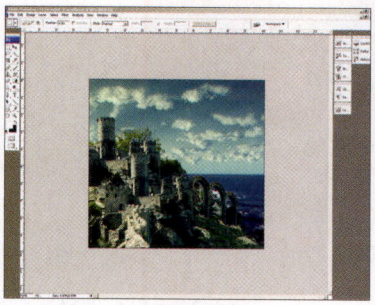
16 Grab the layer and drag it onto your perspective planes. If it doesn't line up perfectly automatically, you can resize it. Hit Ctrl+T and shrink it to size, aligned to the right corner. It should wrap perfectly around the CD case.



17 Next, let's map out the front of the case. This is a straightforward rectangular selection, but make sure you zoom in tight on the corners to get the most accurate selection. Try to make the measurements correspond with the back.

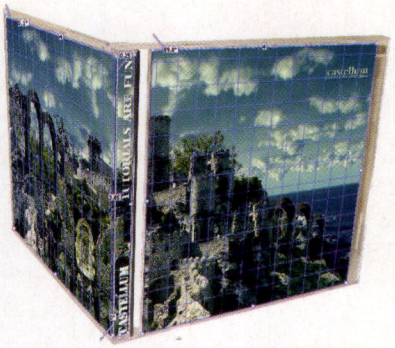
EXPORT 3D

When you have finished defining perspective and pasting replacement artwork onto a layer, you have the option of exporting as a .3DS file. This will enable you to load and modify the file in most 3D applications. Simply click the Load arrow at the top of the screen and choose Export to .3DS. You also have the option of exporting to *AutoCAD*'s .DXF, and *After Effects*' .VP3 extensions for further editing.



18 Return to the Castellum document and Revert it to the original version. Perform a fresh crop of 4x3.85 inches, this time hugging the bottom right corner in order to get the front cover illustration.

19 Now you can add the typography to the front cover by adding the two items again in separate text layers. Ctrl-click each layer to get its selection and move the selection over the cloud area. Copy and Paste out to get titles with a nifty cloud texture. Then you can add Layer Styles if you wish.



20 Select All and choose Copy Merged. Go back to the CD case document, load up Vanishing Point and Paste the front cover in. It should automatically wrap to the perspective plane, but hit Ctrl+T to resize if necessary.

21 Hit OK to return to *Photoshop*. The last bit of housekeeping that you need to perform is the removal of the background stock between the spine and front case. Zoom-in and carefully pen out the selection, right-click to make your selection, ensure that the Feather Radius is set to 0 and hit Delete.

22 Last of all, flick back to the Castellum document and duplicate it into the CD composition. Now you can set it as the background and stretch it out. You may also like to add an Outer Glow Layer Style to the edge of the case to make it pop. arts

ON THE CD

All the files you need to complete this tutorial can be found in the folder marked Tutorial\Best on this issue's CD

TIME NEEDED

1 hour

SKILLS

- *Flash*: masking
- Collapse transformation

INFO

Designer and writer Paul Wyatt specialises in design for the internet and motion graphics. He's produced websites and animated creatives for such prestigious clients as Smirnoff, 2Entertain, Fox and Sony/BMG. Go to www.paulwyatt.co.uk.

→ FLASH CS3 • AFTER EFFECTS CS3

3D ANIMATION

Web and motion graphics pro **Paul Wyatt** explains how you can export your *Flash CS3* animations as *QuickTime* movies and start breathing some 3D life into them using *After Effects*

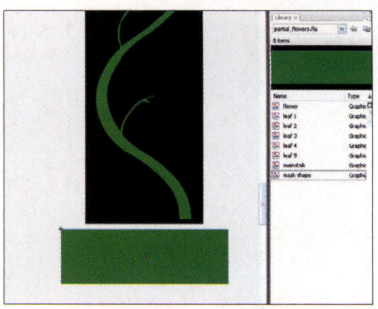
Fancy making some 2D/3D animated magic? Well, with the combined power of *Flash CS3* and *After Effects CS3* you can do just that.

Many designers are now making full use of the advanced set of drawing tools available within *Flash*. There's almost no need to venture into *Illustrator* now that the workflow has become so seamless – you can draw, animate and then export the SWF all from within *Flash*. But let's take this a step further and look at how you can export your movies differently and bring your animated creations into *After Effects*.

With the enhanced *QuickTime* export settings you can now breathe new life into your *Flash* animations. Let your creativity go wild with all the filters and blends at *Flash*'s disposal, and then export the animations and add them into the *After Effects* 3D environment.

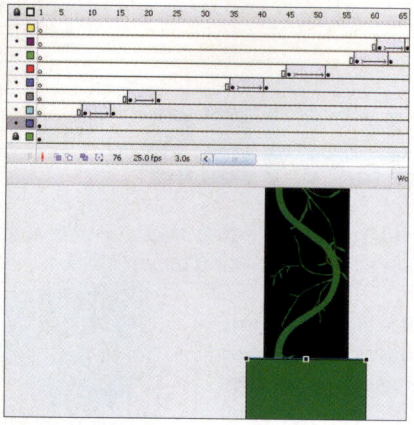
In this tutorial you'll create some animated flowers in *Flash*, then export them as a *QuickTime* movie, complete with an Alpha Channel straight from *Flash*. Then you'll create a photorealistic phone box for the flowers to inhabit.

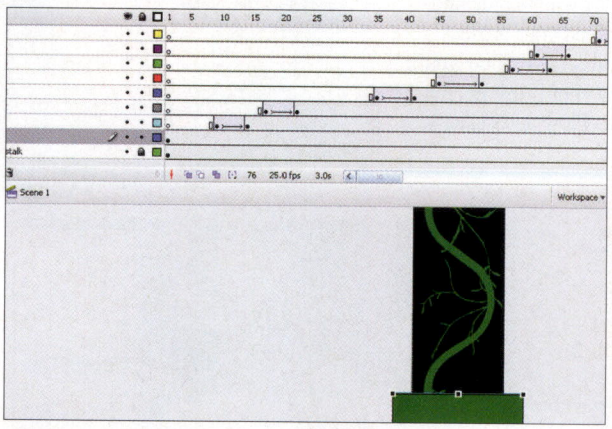
Illustration and tutorial by Paul Wyatt
www.paulwyatt.co.uk



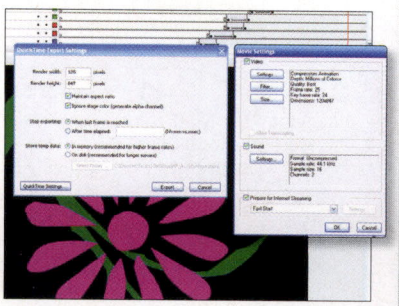
1 In *Flash*, open the composition named partial_flowers.fla from the CD. The Main Stalk and Leaf layers are already in place. Create a new layer above the Main Stalk and name it Mask. Drag an instance of the Mask shape from the library into this layer and position it underneath the stage.

2 Create a new keyframe at frame 76. Select the Free Transform tool, hold down Alt and stretch the symbol up until it covers the stage. Right-click on the first keyframe and select Create Motion Tween. Right-click on the Mask layer and choose Mask and Show Masking.





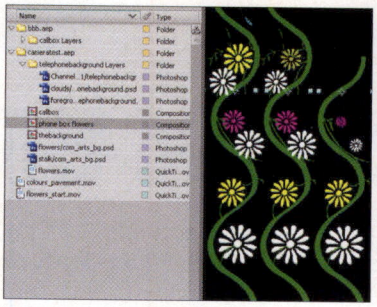
3 Hit Ctrl and Enter to preview the movie. The stalk will appear to grow. Add additional layers for the flowers. Into these drag instances of the symbol Flower and animate their scale using the Free Transform tool. Colour each flower in the Properties palette using Color:Tint and the Colour swatch to change colour.



4 Choose File→Export→ExportMovie. Name your file Flowers_start.mov. In the dialog box, make sure Ignore Stage Colour is selected so that an Alpha Channel is produced. Click QuickTime Settings to choose compression settings. Maintain as much quality as possible by using the Animation compressor with Millions of Colors+. Now hit Export.

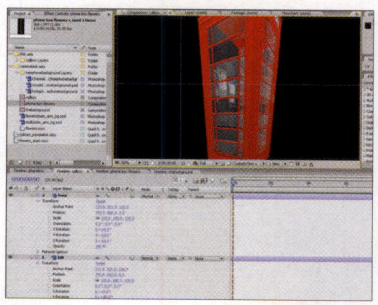
MORE EXAMPLES

You'll find a *QuickTime* movie called animated_sequence.mo on the CD, which illustrates how this technique can be developed. This is part of a sequence from *Same Sky, Different City*, which can be viewed in full at www.paulwyatt.co.uk/titlesequence. It uses photorealistic objects constructed in the same manner as in this tutorial.

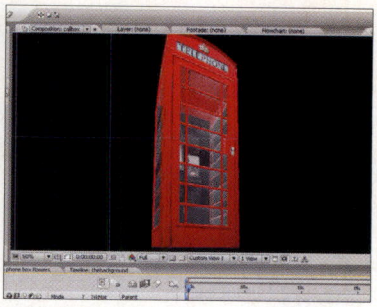


5 In *After Effects*, open Flowers_in_telephone_box_incomplete.aep. Hit Ctrl+N to create a new ten-second comp of 360x847 pixels and name this Phone Box Flowers. Choose File→Import Footage and bring in the Flowers_start.mov. Drag three instances of this from the project library and position them side-by-side in the composition window. For the best timing, offset each one in the timeline.

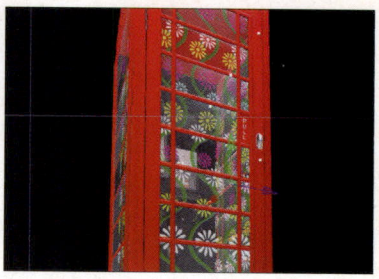
6 To create the 3D phone box, select File→Import→callbox.psd as a Footage layer with Cropped Layers. This file has all the sides to a phone box that you need to position in the 3D space. First make the layers 3D by clicking the small square 3D Layer symbol for each of these.



7 To make the layers match up you need to rotate them around their anchor points. You'll need to find the centre point for each of the box layers (front, left, right and back). Each layer is 421 pixels wide, so the centre point will be 210.5 pixels (421 divided by two) behind the centre of the selected layer.



8 Select the Front layer and set the Z-axis anchor point to 210.5. This will move the anchor behind the layer by 210.5 pixels. Change to Custom View, select Left and use the same value for the anchor point, but change the Y rotation to 0x+90. Do the same for Right, but change the value for Y rotation to 0x+270. For Back set Y rotation to 0x+180. Use the same principle to create the rest of the phone box.



9 Drag three instances of the Phone Box Flowers composition into the Callbox timeline. Change the second instance's rotation to 0x+90 and the third to 0x+270. Use the red, green and blue arrows to nudge the animations to the correct position behind the glass layers.

10 Open the background layer and drag a copy of the Phone Box composition into its timeline. Select the star icon to Collapse Transformations, which will 'pop' it out into 3D. The animation will now work independently of the timeline. Position the box in the most accurate way so it looks part of the street scene. arts

NEW TEN-MINUTE TUTORIAL

PHOTOSHOP

CUSTOM BRUSHES

TIME NEEDED

Ten minutes

INFO

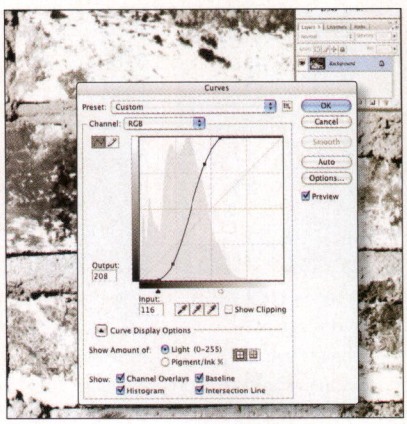
Derek Lea is an award-winning illustrator based in Toronto, Canada. His latest book, *Creative Photoshop: Digital Illustration and Art Techniques*, is available to pre-order from www.focalpress.com.

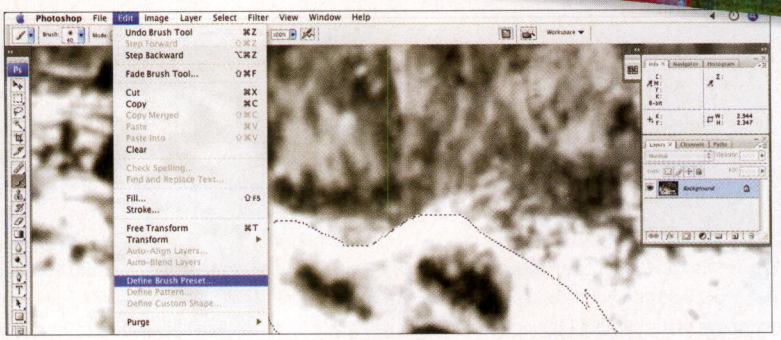
Create unique brushes from sections of your own imagery and save them with or without the current tool options intact. **Derek Lea** uses *Photoshop* to reveal the secret to striking brush strokes

Although *Photoshop* comes with a huge variety of built-in brushes, there are often times when you need to create your own.

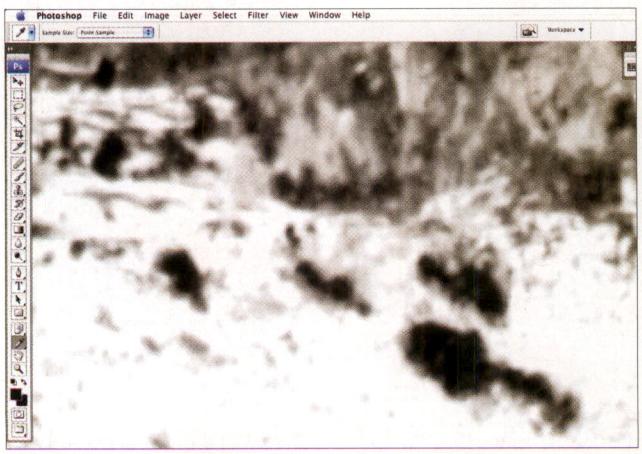
Creating a custom brush in *Photoshop* from a section of imagery is a simple process, but in order to achieve pleasing results, you'll need to do a bit of preparation on your images first. If you're using a colour image, remember it will be converted to greyscale when you define it as a brush tip. For the best results, do the conversion to greyscale yourself. After the conversion, areas of colour dictate how paint is deposited within a stroke. Once you've prepared your image and defined your brush, saving it as a tool preset will allow you to preserve not only your brush tip, but also settings such as Flow and Opacity.

1 For greater control, it's best to convert the image to greyscale yourself. Try using Image→Adjustments →BlackAndWhite and selecting a high contrast preset. Then, once you've finished, feel free to use Curves to adjust the contrast even more, separating light and dark regions as much as you can.

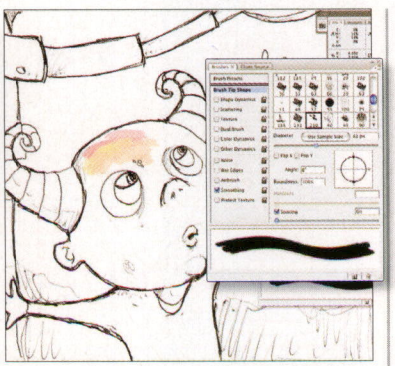




3 Use a selection tool to isolate the area you wish to use for your brush tip. Beware of dark areas that end abruptly at the selection border. To remedy these areas paint white around the inner edges with a soft, round brush tip preset. Then choose Edit→ DefineBrushPreset from the menu.



2 After you've adjusted your image, examine it carefully. You want to find a region that contains some interesting black areas, more or less surrounded by white. In a brush preset, black deposits paint at 100 per cent opacity, white deposits no paint and greyscale regions deposit paint at varying degrees in-between depending upon colour density.



4 After you name your brush and click OK, it is added to the list of presets in the Preset picker as well as the Brushes palette. Select your new preset and set up your brush options in the Brushes palette as well as the Tool Options bar. Paint a few strokes on the canvas.

5 Now open the Tool Preset picker at the upper left of the Tool Options bar and click on the Create New Tool Preset button. You will then be prompted to give your new tool preset a name. After you click OK, it's added to the Tool Preset picker, with all of your settings intact, including those in the Tool Options bar.

"Spider-Man 3" images courtesy of Columbia Pictures.
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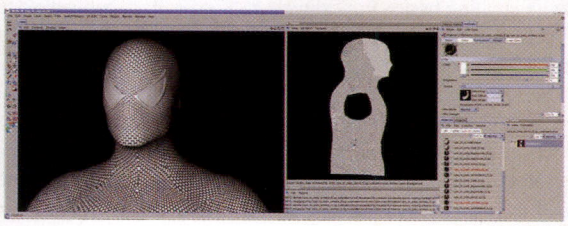
"BodyPaint 3D Performed Like a Champ"

Elbert Yen, Texture Paint Lead
at Sony Pictures Imageworks

BODYPAINT 3D
RELEASE 3

BodyPaint 3D played an important role in the making of 'Spider-Man 3', according to visual effects powerhouse Sony Pictures Imageworks Inc. BodyPaint 3D was used to create detailed textures on objects as microscopic as a grain of sand and as vast as the film's multifaceted cityscapes.

"Our largest skyscraper models and the subway cavern in 'Spider-Man 3' utilized many 8K square texture maps (8192 x 8192 pixels), really pushing the software to its limits," said Yen "but BodyPaint 3D performed like a champ."



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- **Supports layered PSD files**
- **Works great with graphic tablets**
- **Superior results**

Download a free demo version of BodyPaint 3D today and weave your own web of magic.

MAXON 3D FOR THE REAL WORLD

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ON THE CD

You'll find all the files you need to complete this tutorial in the folder marked Tutorial\Part on this issue's CD.

TIME NEEDED

1 hour

SKILLS

- Layer Masking
- Blending Modes

INFO

Taobot is one of the leading German design studios. The team has created work for brands such as Becks, EA, Jay-Z, Mercedes Benz and the MIT. Find out more at www.taobot.com.

➔ INTERACTIVE DESIGN PART 3 OF 3

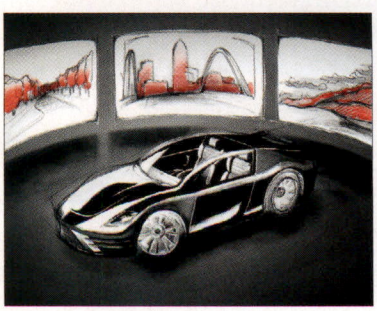
CREATE A LAYOUT FROM YOUR SKETCH

In the third and final part of this series on interactive design, Taobot's **Danny Franzreb** and **Holger Grünwald** show you how to build a final layout using the artwork from the two previous instalments

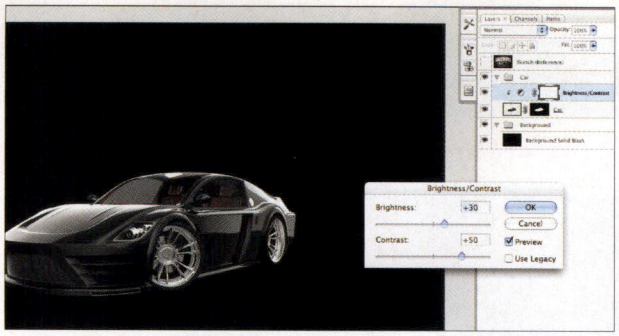
➔ The first part of this three-part series dealt with creating basic scribbles of your interactive project. In the second part we explained how to use sketches to brief photographers, 3D designers or programmers. Now in the third and final part, we want to show you how to bring everything together by creating a layout based on your sketches and the assets created by our photographers and 3D designers.

The sketches we drew are good to give clients a basic feeling of the site or to brief people in an early phase of the project. However, you'll still need to create a final layout for the site when you have all the assets you need and your client has agreed to your visual direction. So you'll probably need to stay pretty close to the mood of your sketches in your final layout, because that's what you and your client chose as the direction. This shouldn't really be a problem though, since you did good groundwork with your sketches and briefings, so everything will be pretty easy from here on.

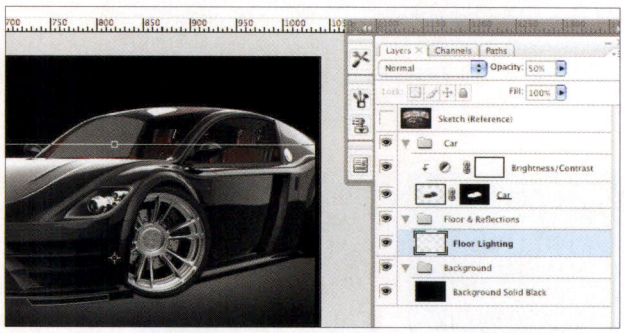
Additionally, you should have a clear image of how your layout should look and have most of the assets in place for your layout. So your main task for now will be to put everything together and tweak it a little to achieve the best possible result for the final layout.



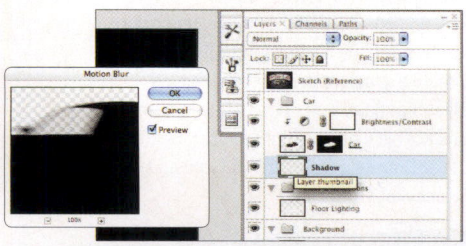
1 Open layout_start.psd from the CD. You'll find the sketch there. You want a showroom with a black background and the car in the middle. There should be three video frames that will be selectable as a driving environment. Turn off the visibility of the layer with the sketch on it.



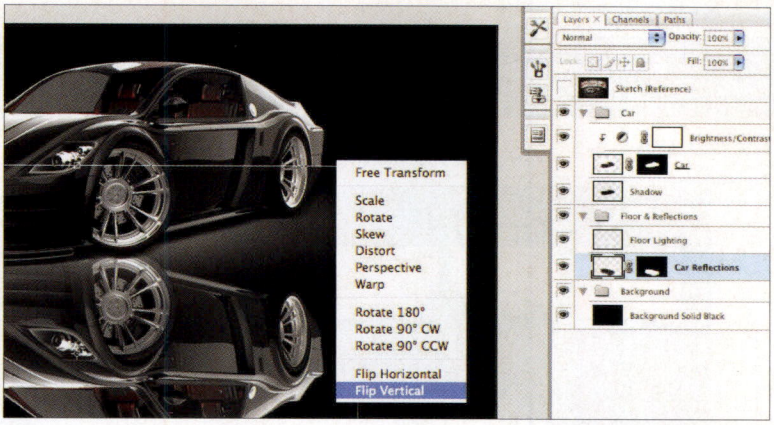
2 We've also included the rendered car in that file and masked it accordingly. To add a little more contrast, create a new Adjustment Layer above the car by selecting Layer→NewAdjustmentLayer→Brightness/Contrast and set the Brightness to +30 and Contrast to +50. Afterwards, link the layer with the Car layer by selecting Layers→CreateClippingMask so the adjustments will only affect the Car layer.



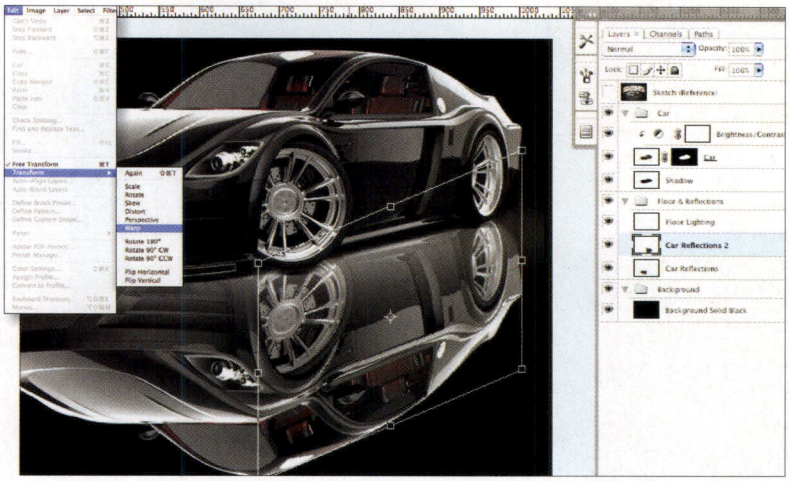
3 Now work on the ground plane. Create a new group below the Car group by selecting Layer→New→Group and naming it Floor & Reflections. Inside that group, create a new layer and name it Floor Lighting. Set that layer's Opacity to 50 per cent, select the Brush tool and draw a white circle in the middle of that layer with a soft brush of around 400px. Select the Free Transform tool (Edit→FreeTransform), and reduce the height of the white circle until it works nicely as a floor below the car.



4 Create a new layer inside the Car group below the Car layer and name it Shadow. Right-click on the mask of the Car layer and choose Insert Layer Mask With Selection to create a selection. With the Shadow layer selected, fill your layer with black. Deselect and use a Motion Blur by selecting Filter→Blur→MotionBlur, with the Angle set to 0 degrees and Distance at 25 pixels. Set the Opacity to 80 per cent and move it a few pixels to the bottom.

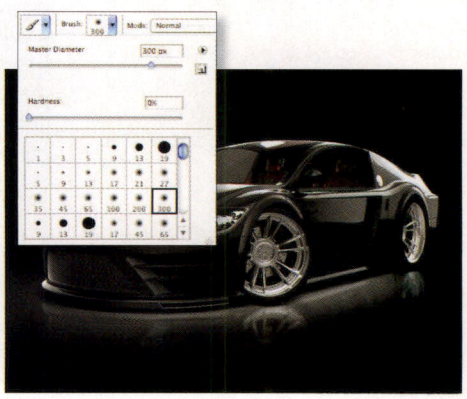


5 Duplicate the Car layer, name it Car Reflections and move it into the Floor & Reflections group. Now mirror the layer by selecting Edit→Transform→FlipVertical and move it below the car; this will act as our floor reflection. Right-click on the Layer Mask and select Apply Layer Mask. As you see, the back of the car isn't positioned very well. So select the back part of the car with the Rectangular Marquee tool, cut it out and paste it as a new layer. Move the layer into the exact same position as it was before.

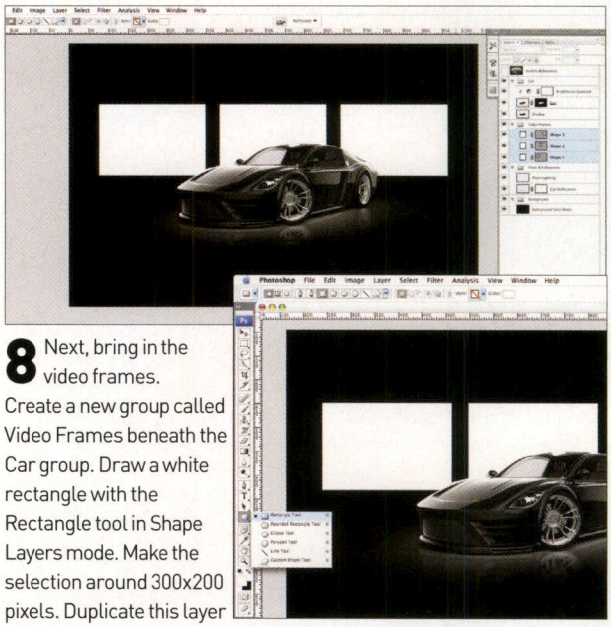


6 Now you can use the Transform tool to bring the car's reflections into shape. First skew the back part of the car reflection until it fits under the back of the car using Edit→ Transform→Skew. Afterwards, merge the layers again by selecting Layer→Merge Down and use the Warp tool by selecting Edit→Transform→Warp to warp the reflection smoothly beneath the car.

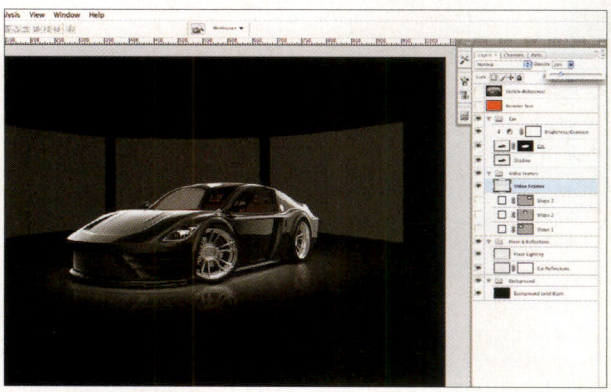
7 Select the Brush tool to mask away the lower parts of the reflection. Use a soft brush at a size of around 300 pixels and Opacity set to 100 per cent. With the Car Reflections layer selected, create a new layer mask in Layer→LayerMask→RevealAll, and start to remove the lower parts of the reflection by painting into the mask with a solid black colour until you're satisfied with the result. →



PHOTOSHOP



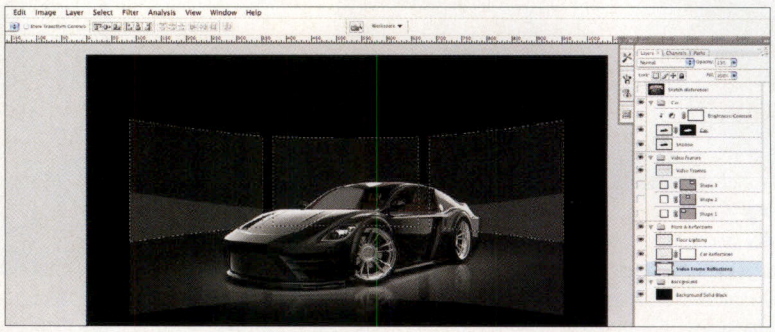
8 Next, bring in the video frames. Create a new group called Video Frames beneath the Car group. Draw a white rectangle with the Rectangle tool in Shape Layers mode. Make the selection around 300x200 pixels. Duplicate this layer twice and place all three aligned behind the car with the Move tool.



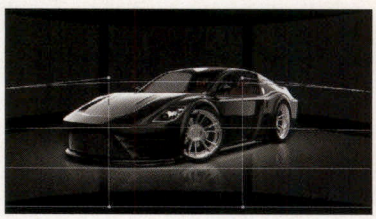
9 Duplicate the three vector layers and, with all three selected, merge them down to one pixel. Now set the three original layers to invisible. Use the Warp Transformation tool to skew the layer in the middle so it appears as if they are mounted on a round wall behind the car. When you're satisfied with the result, set the layer Opacity to 20 per cent.

PHOTOSHOP TIPS

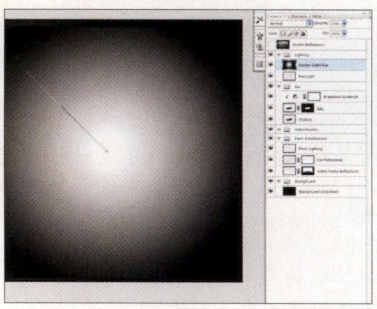
Try to learn as many important *Photoshop* shortcuts as you can. You can duplicate a layer by selecting Layer →DuplicateLayer, or by just hitting Apple+J (Ctrl+J on a PC). With practice, you'll become so much faster and your workflow will benefit significantly.



10 After warping the layer, duplicate it, drag it into the Floor&Reflections group and move it down until the upper end of the duplicated Video Frames layer slightly overlaps the original. You'll use the original frames as a mask for the new frames. With the new frames selected, hold Apple (Ctrl on the PC) and click on the original Frames layer inside the Layers window. A selection of the original layers will appear. With the new Video Frames layer selected, create a mask that hides this by selecting Layers→LayerMask→ HideSelection. The new video frames should now be cut off at the end of the original ones.



11 Rename the new Video Frames layer Video Frame Reflections and move it further down until it's about 30 to 40 pixels below the original video frames. Use the Warp Transformation tool again to selectively get the middle of the layer up a bit so it has nearly the same distance to the video frames everywhere and works well as reflection. Create a mask for that layer and remove the lower part of the reflection with a soft brush in the same way as the Car Reflection layer. Reduce the Opacity of that layer to 10 per cent.



12 Create a new group above all the other groups and name it Lighting. Place a new layer inside that and name it Centre Light Car. Now select the Gradient Tool and ensure that the foreground colour is white and the background colour black. Create a gradient circle fill on the new layer that goes from inner white to outer black. This'll act as a light source. Set the Layer Blending Mode to Soft Light and the Opacity to 25 per cent.

13 The basic layout is now finished and as you'll see it looks pretty much like the concept sketch we did of it. We just changed the perspective a little so it looks more dramatic. We also added some fog, which you'll find in the file layout_final.psd as a reference. We then also created some scenarios for the video frames that are in line with our visual direction from the sketches, a logo and some basic navigation to complete our site layout. arts

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NEW TEN-MINUTE TUTORIAL

PHOTOSHOP • ILLUSTRATOR

TRANSFER PATHS

TIME NEEDED

Ten minutes

INFO

Derek Lea is an award-winning illustrator based in Toronto, Canada. His latest book, *Creative Photoshop: Digital Illustration and Art Techniques*, is available to pre-order from www.focalpress.com.

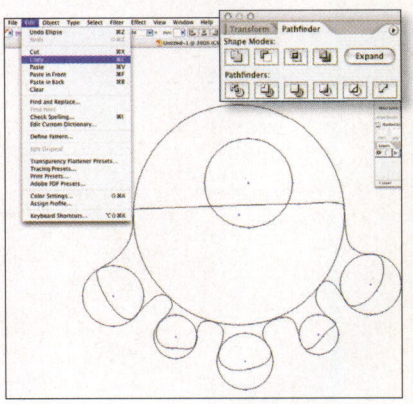
Importing paths from *Illustrator* to *Photoshop* is an integral part of creating sharp-edged selection borders. **Derek Lea** unravels *Illustrator*'s Pathfinder features and *Photoshop*'s Path Area functions

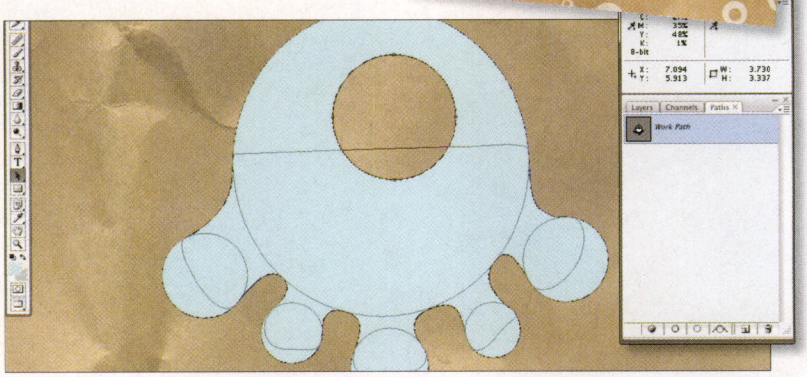
There are a million and one ways to create a selection border in *Photoshop* using the Marquee, Magic Wand or Lasso tools. But if you want to generate a professional, sharp-edged selection, a path is your best bet.

The Pen tool enables you to create complicated vector shapes quickly and easily. However, if you really want control over the paths you create, *Illustrator* is the superior application when it comes to creating vector art.

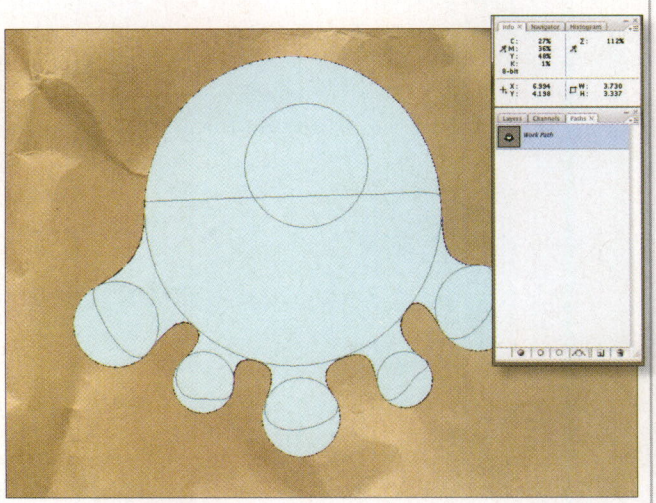
Exploring the Shape Mode options in *Illustrator*'s Pathfinder palette enables you to create impressive and unique compound shapes from two or more objects. If you can resist combining the components that make up your shape, it will remain entirely editable when you Copy and Paste it into *Photoshop*.

1 Create a number of different shapes in *Illustrator*. Select them all and click on the Add To Shape Area button in the Shape Modes section of the Pathfinder palette. The various shape components that you've created will now act together as a single compound shape. Select All and Copy.

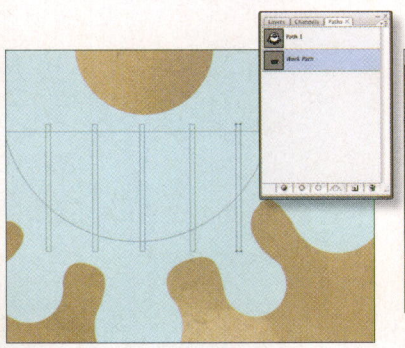




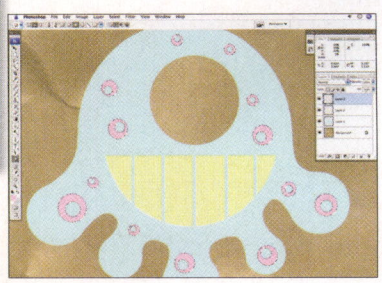
3 This is not the desired result, so undo the Fill operation and deactivate the selection. Use the Path Selection tool to select the large elliptical path component in the centre and then choose the Subtract From Path Area option from the Tool Options bar to change its behavior. Load a selection from the path and repeat the process.



2 Now open *Photoshop* and Paste your *Illustrator*-created vector into an image file. When prompted, select the Path option from the Paste options that appear. Now generate a selection from the path by Ctrl/Cmd-clicking on it in the Paths palette. Fill the selection with a colour on a new layer.



4 Back in *Illustrator*, create a new shape with an overlapping rectangle subtracted from it and Paste it into the file as a new path. Create the rectangular components by Alt/Option-dragging with the Path Selection tool. The duplicates retain the same subtract operation applied to the original.



5 Again, load a selection and fill it with colour. This method can be used repeatedly, bringing different paths into *Photoshop*, editing them and using them to create selection borders. These pink spots used the same pasted paths over and over in varying positions, with the two components aligned differently within the path each time. arts

NEW TEN-MINUTE TUTORIAL

→ INDESIGN CS2/CS3

ORGANISE YOUR PAGES

TIME NEEDED

Ten minutes

INFO

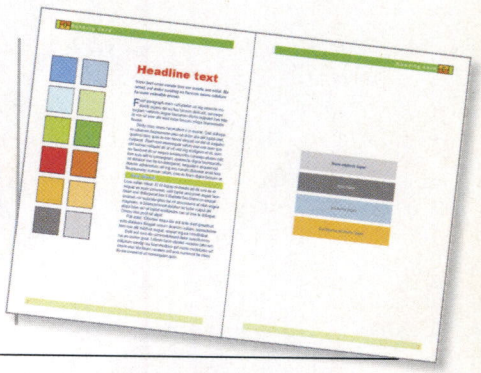
Susannah Hall is an *InDesign* expert as certified by Adobe. She remembers life before Macs and now uses her experience to offer training and consultancy for *InDesign* users. You can contact her at susannah@susannahhall.org.

Susannah Hall shows you how to create more flexible layouts by dispensing with master pages for your *InDesign* templates and adding common page elements, Style Sheets and Swatches to a Library

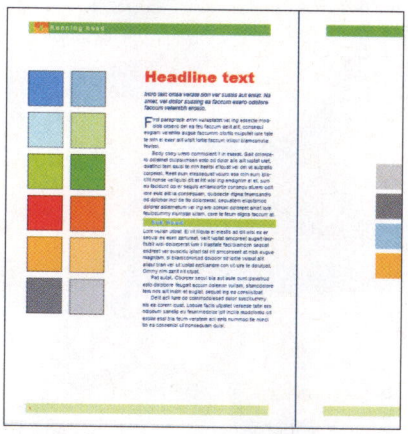
If you're working on a big print project with a large number of pages, such as a magazine, you need to create templates to work from. This makes the production process easier and enables all your designers to 'sing from the same hymn sheet,' as it were.

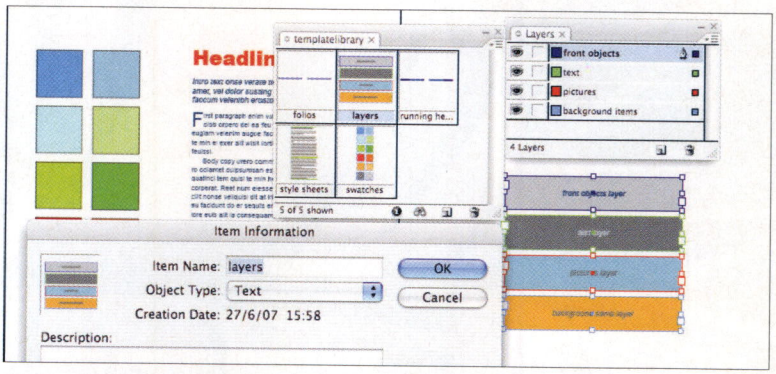
The tried-and-tested method for creating templates in *InDesign* relies on adding items to one or more master pages. These tips will explain to you how the *InDesign* Library can offer a degree of flexibility for layouts that master pages cannot.

The beauty of the Library is that when you drag your folios, running heads and other elements from it and place them on to a new page, they will jump into exactly the same position as the old page they were originally taken from.

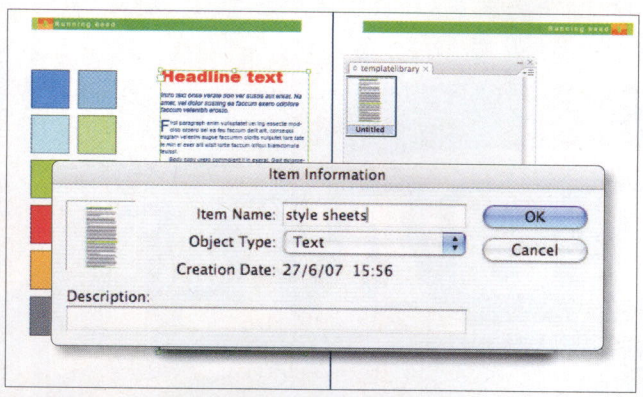


1 In *InDesign*, create a new file in a two-page spread and place all the elements you're going to reuse in your document on to it (or use the ready-made spread, libraryitems.indd, on this issue's CD). This file contains a spread with folios, running heads, Swatches and Style Sheets ready to be added to the Library.

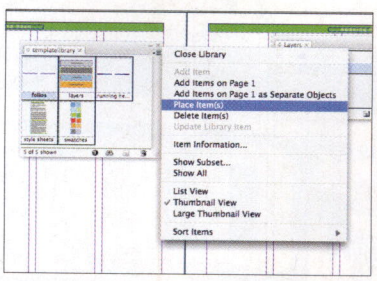




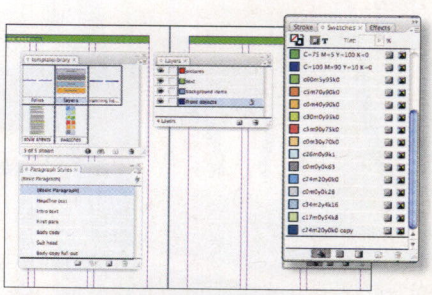
3 The final items to drag into the library are the placeholders we've created to represent the layers in the final document, each on a separate layer. Don't group them, but drag them all together into the library and label the item layers. Working with separate layers for text, pictures and background will keep your documents organised.



2 Create a new Library called Template Library by going to File→New→Library or, if you're using the libraryitems.indd file, open the Template Library palette from the Window menu. Now drag each element over the Library panel and double-click the item to rename it. Drag all the coloured boxes in as one item and call it Swatches; likewise, drag the styled text frame and label it Style Sheets.



4 Open the actualpages.indd file from the CD. This document contains blank pages with the same dimensions and margins as libraryitems.indd. Select the folios and running-head items in the Library and select Place from the menu. The folios will be placed on the page positioned exactly where they were.



5 To set up Swatches and Style Sheets for the document, drag the Swatches and Style Sheets items from the Library and delete them. To set up the layers, check that Paste Remembers Layers is selected in the Layers palette and drag the layer's item from the Library. Your page is now ready to go. arts

MUSTANG
FOOTBALL

CORELDRAW X3

LOGOTYPE DESIGN

Using *CorelDRAW* you can create effective commercial illustrations in no time. **Tom Knight** shows you how by creating an illustrated logotype featuring spot colours and colour separations

ON THE CD

You'll find all the files for this tutorial in the Tutorial\Logotype folder on this issue's CD. A trial version of *CorelDRAW X3* is also included.

TIME NEEDED

1.5 hours

SKILLS

- Spot colours
- Separations

INFO

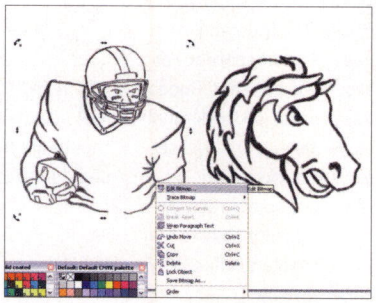
Tom Knight is an award-winning illustrator and graphic designer residing in New York. He currently works as a freelance artist and *CorelDRAW* trainer and consultant. His website features over eight hours of free video tutorials as well as commercial training products. Find out more at www.advancedartist.com.

In today's fast-paced environment, artists and designers need to learn as many shortcut ways of working as possible to speed up the creative process. While I can illustrate by hand, as a commercial artist I'm always looking for new tricks and techniques I can use to produce work faster and more effectively.

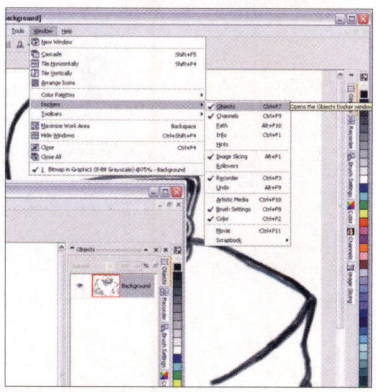
In this tutorial I'll show you that creating custom illustrations and logo elements within *CorelDRAW Graphics Suite X3* can be a simple process and doesn't always require expert penmanship. In fact, if you have a good eye and a steady hand, you can tackle just about any commercial illustration project using these techniques.

Beyond the illustration tips in this tutorial you'll see that you can set up bitmap images and objects in *CorelDRAW X3* that will be supported by the application's spot colour features. These spot colour bitmap objects can then be automatically colour separated within *CorelDRAW*'s print engine. This spot colour support of bitmap objects in *CorelDRAW* is one of the application's most powerful features, especially for artists and designers who work with spot colour projects on a regular basis.

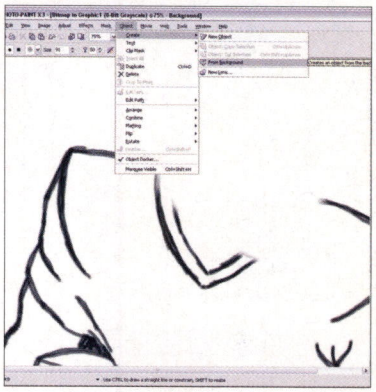
Tutorial and illustration by Tom Knight
www.advancedartist.com



1 Open the Mustang.CDR file from the CD. Now select the football player object – playersketch.tif – in *CorelDRAW*, right-click and select Edit Bitmap. Once the player object has been converted to a bitmap go to Bitmaps→EditBitmap to open the image in *PHOTO-PAINT*.



2 When the player object has been opened in *PHOTO-PAINT*, open the Objects docker by going to Windows→Dockers and selecting Objects. Once you've opened the Objects docker in *PHOTO-PAINT* you will see the player as Background.

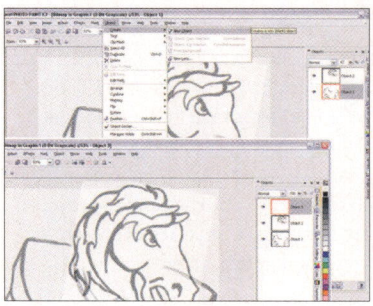


3 Select the Eraser tool in *PHOTO-PAINT* and erase the head and neck of the football player. Now go to Object→Create→FromBackground to convert the player object from a background object to a regular object, so you can apply a transparency to the player.

4 Go back to *CorelDRAW* and copy the mustang head sketch – horseheadsketch.tif. Next, go back to *PHOTO-PAINT* and into it paste the mustang image. You will now see the image in the Object docker as object 2. Re-size and position the mustang head image into a position suitable for your illustration size.

CORELDRAW X3

5 Go to the Object docker and select the object with the mustang head and click on Transparency. Using the Transparency slider you can set the mustang's head to a transparency of around 50 per cent. Repeat this process on the football player object. This will set up your background reference objects as light or transparent objects that you'll be able to effectively illustrate over.



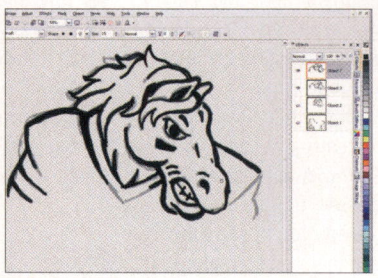
6 From the menu select Object→Create and choose New Object. You will now see three objects in the Object docker. Object 3 is the blank object you'll use for illustrating and/or tracing over objects 1 and 2.

ADJUST YOUR IMAGE

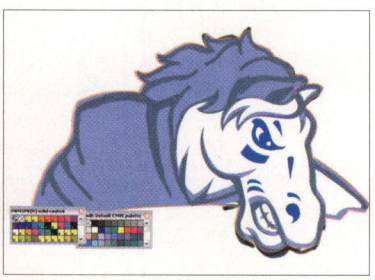
Look for problem areas in your reference material and make adjustments as needed to improve the overall quality and balance of the artwork. Notice the adjustment I made when working with the mustang's left nostril. In the original reference art that nostril came down to a point and did not match or line up with the nostril on the right side. I also made significant adjustments to the flow and size of the mustang's mane.

7 Now go to the Paint tool properties bar and from Custom Air Brush select brush 47. Next, go back to the Paint tool properties bar and set Brush Size to ten pixels. Finally, select black as the paint colour or foreground colour to paint or illustrate with. You're now ready to begin illustrating over the reference material to create the mustang logo.

8 With the blank object (object 3) selected, work your way around the mustang's head and the football player's shoulder pads. Draw loosely to create a rough illustration for the new logo, working around the reference objects as guides to speed up the process.



9 Once the initial rough draft of the illustration is completed, you can insert another blank object into *PHOTO-PAINT* and start working on a final rough drawing. To do this, click on the Eye icons next to objects 1 and 2 to turn them off. Now select object 3 and set Transparency to 50 per cent. Insert another new object and start drawing a final rough draft.



10 Next, save your image back into *CorelDRAW* and start the process of tracing or converting your illustration into vector. You'll want to continue making adjustments to the artwork while tracing in vector. Adjust line thickness and shapes as you go.

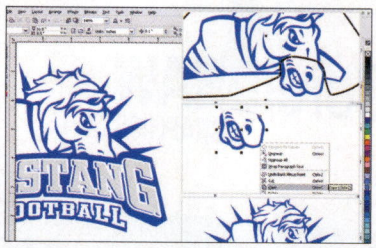
11 Having converted the mustang to a vector object you're now ready to start setting the text and other design elements. I used Intramural RoundStroke JL from www.dafont.com for the mustang text. Type 'MUSTANG' and then select your desired font. Next, set up your text to look like the text in the image above.

12 Select the mustang text and then apply an Interactive Envelope from the Interactive Tools roll-out on the standard toolbar. Use the Interactive Envelope tool to reshape your text for the logo design.

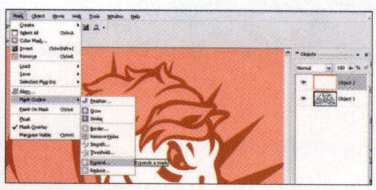
13 Using the Bezier tool, draw a simulated extrusion outline around the text. You can also do this using the Contour and Extrusion tools in *CorelDRAW*. However, I've found it's often faster just to draw these elements by hand, which also gives greater control over the look and style of the outline.

14 Create two duplicates of the text object and, with both duplicates selected, trim or use Front Minus Back to create the offset effect. Position the offset object on top of the original text object, which you should then apply an outline to.

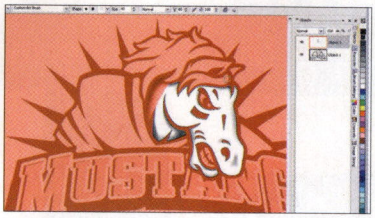
15 Create the background star burst for the logo and position it behind the text graphic. Design the football graphic and position it below the word 'mustang'. Now select your mustang graphic and group all of the objects in the mustang's head before positioning the mustang vector object on top of the text and starburst graphics.



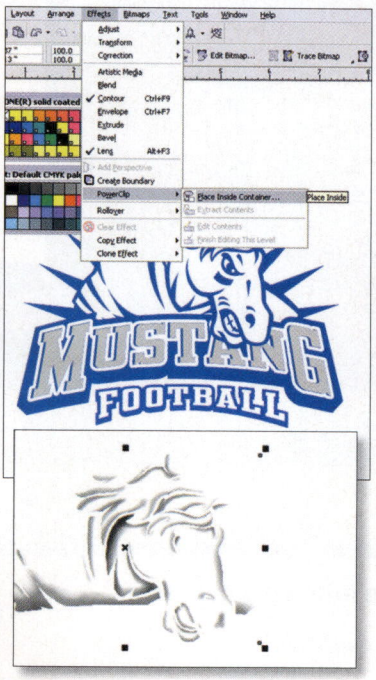
16 Insert a new page and paste a copy of the mustang on to it. On page one, trim the mustang graphic using the outline around the text object. On page two, trim the mustang graphic, leaving the area you need to repair the mustang on page one and copy that back into page one. Combine and weld all the white in the mustang graphic into one object.



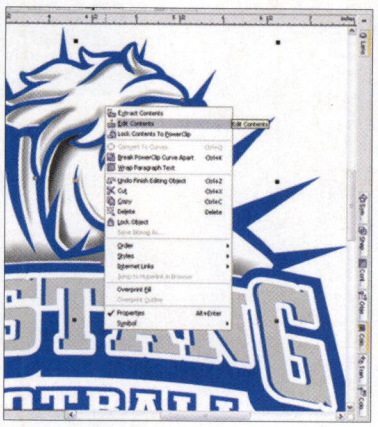
17 To add shading to the mustang, create a duplicate of the logo and covert it to a bitmap. Open that bitmap in *PHOTO-PAINT* and insert a new object to draw in the shading. Use the Magic Wand tool to select areas of the mustang to add shading to. Once an area is masked out, go to Mask→Outline→Expand and select 3 pixels. You'll see in step 20 why this expansion is required.



18 Select the Paint tool with a soft-edge air brush and set its Transparency to 75 per cent. In the Objects docker select the new blank object and paint shading within the masked area. Repeat this process. Use the Eraser tool and other tools in *PHOTO-PAINT* to tweak your shading as needed.

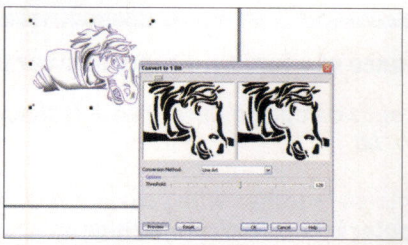


19 Save or copy and paste the shading object from *PHOTO-PAINT* back into *CorelDRAW*. This object should have your completed shading on a transparent background. Now select the shading object or image and go to Effects →PowerClip→PlaceInsideContainer and use the black arrow to select the white vector object within the mustang's head. Select all the white vector objects in the mustang's head and combine them so the shaded object will be power-clipped into one vector object.



20 Once you have power-clipped your shading object you'll notice that the shading is not properly aligned. To adjust this, right-click on the vector object and select Edit Contents. Now you can align the edges of your shading object with lines in the vector object. This will give your shading object's edges the same clean lines as your vector object.

21 Now convert your shading object to a monochrome bitmap that can be supported as a spot colour in *CorelDRAW X3*. Select the shaded object and go to Bitmaps→Mode→BlackAndWhite1bit. From the dialog box select Line Art and click OK. To work, the image must be a greyscale bitmap with a transparent background.



22 Having set up all your graphics and objects with Pantone or spot colours in *CorelDRAW*, you can click on Print, go to Separations and select Print Separations. From there you'll be able to preview your colour separations and see that the bitmap shading object has been handled as a spot colour object by *CorelDRAW*, which will automatically be colour separated in *CorelDRAW X3*'s print engine.

TRANSPARENT BACKGROUNDS

I typically create one vector outline of the entire image I'm going to trace and then give that a fill with about 50 per cent transparency. This enables me to see through my vector background so I can trace all the shapes in the illustration.

WIN ONE OF FIVE COPIES OF CORELDRAW GRAPHICS SUITE X3

Get your hands on a copy of this complete graphics suite, worth £329

If you're a design professional looking for a package to handle vector and bitmap graphics, *CorelDRAW Graphics Suite X3* is an ideal choice, and this version features more than 40 new enhancements.

Comprised of four key packages – *CorelDRAW*, *PHOTO-PAINT*, *CAPTURE* and *PowerTRACE* – *X3* can handle projects from logo design to multi-page documents and web graphics.

CorelDRAW forms the heart of the suite with vector illustration tools suited to most tasks, while *PHOTO-PAINT* deals with photography and bitmap imagery.

If you're working with photographic imagery the new Image Adjustment Lab (accessed from both *CorelDRAW* and *PHOTO-PAINT*) features manual and automatic controls for common colour and tone corrections.

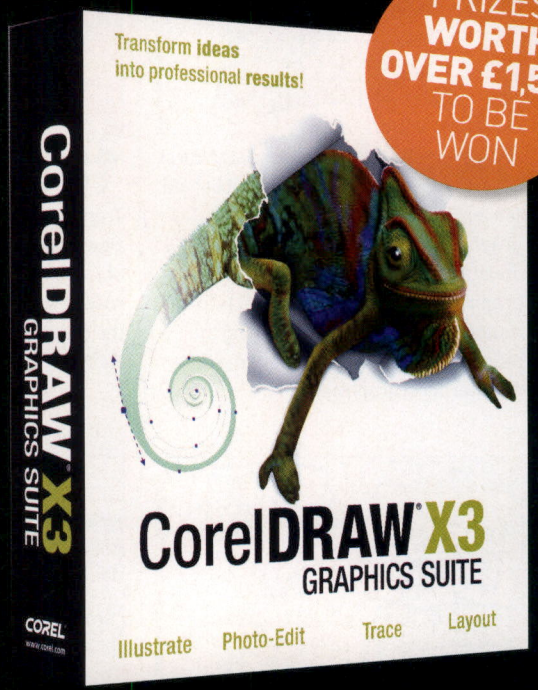
The new *PowerTRACE* application acts as an intermediary between *CorelDRAW* and *PHOTO-PAINT*, enabling you to convert bitmap images to vectors.

ABOVE: There are both manual and automatic controls for colour and tone corrections

PowerTRACE generates a colour palette for you to choose which colours appear in the vectorised version and convert them to the appropriate colour mode.

CorelDRAW Graphics Suite X3 comes with more than 10,000 clip-art and royalty-free digital images, 1,000 OpenType fonts and 100 creative templates, plus training from Lynda.com.

If you want more tips and advice on using *CorelDRAW*, visit the community site at http://CorelDRAW.com.



ABOVE: *CorelDRAW Graphics Suite X3* has more than 40 enhancements to help you get the best out of design

For more information, visit www.corel.co.uk

THE IMPORTANT BIT ABOUT HOW TO ENTER

To be in with a chance of winning, simply answer the following question:

COREL®

Q. How many packages comprise *CorelDRAW Graphics Suite X3*?
A. One B. Four C. 40

Send your answer to us together with your name and contact details via one of the following methods:
1/ Visit www.computerarts.co.uk/competition

2/ Send a postcard with your answer, full name and address to *CorelDRAW X3* competition, *Computer Arts*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.

The rules: All entries must be received by 30 August. Employees of Corel and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted. The editor's decision is final and no correspondence will be entered into. There is no cash alternative. If you are entering via post and do not want any of the companies involved contacting you with further offers, please indicate so on your entry. We will not pass your details on to third parties.

ENTER AT WWW.COMPUTERARTS.CO.UK

2nd Opinion

>> ABOUT IAN KELTIE

Ian is a commercial artist based in Newcastle. Find out more about his studio, IKCA, at www.iankeltie.com.

COMMENT Views and opinions from some of the biggest names in the design industry

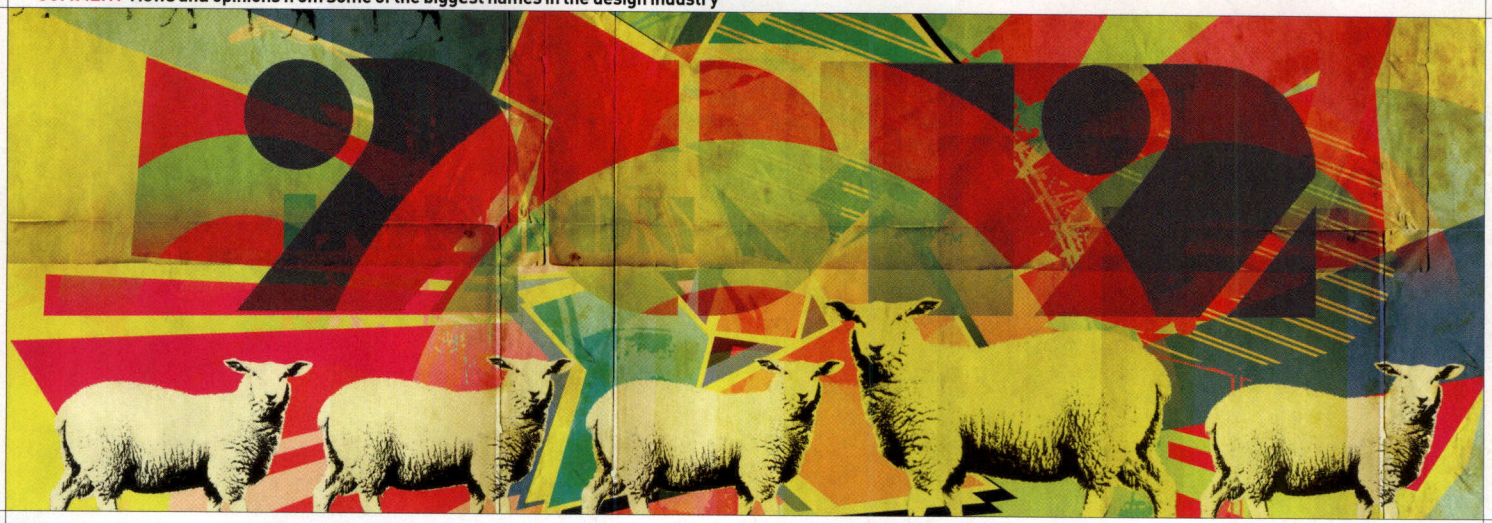


ILLUSTRATION: IAN KELTIE

Thumbs up for 2012

Amid the negative media frenzy surrounding London's 2012 Olympics logo design, one man stands up and declares his appreciation

It could have been so different, you know. Lord Coe, Wolff Olins and the rest of the Olympic committee could have played safe – they could have produced a 'nice' logo with familiar images of St Paul's Cathedral, London Bridge and the London Eye riding the crest of a wave on top of some boring and overused font or even handwritten italic lettering. The nation wouldn't have batted an eyelid. Thank God they decided to go for something a little more daring.

When *Computer Arts* asked me to write this column I have to admit I had my reservations. After all, my views seem to be in the vast minority here. It seems everybody in the country – the press, all my designer friends, *CA*'s editor and even my girlfriend – dislike or even hate the Olympic logo.

I feel very much alone, a bit like the new lad at school out in the cold yard with nobody to play with. Should I stay quiet, say nothing and just blend in with the majority? After all, can all those signatures on the petition be wrong? Should I sit tight, be a sheep and just follow the crowd? Well I won't. I like it. There I said it. I like the London 2012 logo. It doesn't make me a bad person does it? I like it because it's so different to anything I have seen before. It's brave, it's bold, it's proud and it's so far out there that in 20 years it may end up being remembered as a design classic way ahead of its time, produced by angels with special creative powers.

Okay, so maybe I'm going over the top a bit. But if an agency from another 'trendier' country, such as Brazil or Japan, had produced this design, we would have been salivating at the mouth. Forums would have been packed full of designers, illustrators and the creative press falling over themselves to praise how diverse and modern it looks and how the rest of the world is so far ahead of the British creative scene.

Give it a chance

This whole episode reminds me of something closer to home – admittedly on a smaller scale, but relevant nonetheless. I remember the animosity towards our beloved Angel of the North. It was hated by the people and press in the North East. It was too far out there and ugly – the people were used to iron statues of local heroes. "Replace it with Alan Shearer or Bobby Robson, anything but this, it's a monstrosity," they said. But ten years on it has become a symbol of the North, loved by most if not all of my fellow Geordies.

We need to give the Olympics logo a chance. I admit I wasn't sure the first time I clapped eyes on it, but like the recent Ray Lamontagne album, in time you'll realise it's pure gold. I think the branding is diverse and I can see it fitting in smoothly across all mediums, be it TV, animation or print. I love the hard edges and solid forms, which are in sheer contrast to much of the modern-day, safe corporate crap knocking about.

It's edgy, funky and it has movement. I believe it represents modern day progressive British culture. It stands proud as an exciting brand that we should embrace. I believe it works, I believe it will work in five years' time, and I believe you will all change your minds come the main event. arts

ABOVE: The Wolff Olins-designed London 2012 logo, which has recently caused furore around the country

YourSay

>> What do you think of the logo? Visit http://forum.computerarts.co.uk to share your views with others

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DIPLOMACY IN DESIGN

What happens when sparks fly? Do you fight for creative control, do what you're told, or call in a negotiator? **Darren Smith** reveals how to tackle your most dangerous clients **ILLUSTRATION: NICK DEAKIN**

Clients. Indecisive, irrational, quick to quibble over the tiniest detail – they're a difficult bunch to please. Whether it's dealing with personality clashes or sheer obstinacy, troublesome clients can manage to ruin a project and sap the last of your energy reserves.

For the most part, clients want the same things as you: an attractive design to best showcase their product or message. But when things turn ugly, getting back on track can prove tricky. If you're struggling to communicate with your paymasters, then it's time to assess your options.

RAISE THE WHITE FLAG

Handing all the creative responsibility to the client is an attractive and common proposition. After all, isn't the customer always right? By yielding to your client's demands, the stress of finding a solution is lifted. Deadlines are easier to hit, and the client gets what they want.

Clive Hilton, director of Hilton Creative Ltd, appreciates useful input from the client. "Generally speaking, client-suggested design modifications are welcomed," he says. "More often than not they're implemented if we don't have fundamental reasons not to, which helps the client feel a direct sense of involvement and project ownership."

But if emotions are running high, dumping decision-making duties on the client is a bad idea. Clients may resent the burden of making decisions they feel you were hired to make.

Also, by relinquishing control, designers don't feel emotionally attached to the work they produce, and the end results can be bland and lifeless. "Ultimately, the last word does rest with the client," says Hilton. "But it has happened to us (mercifully rarely) that bullish client demands end up delivering projects that we've later disowned."

This submissive approach rarely works for indecisive clients – putting the onus on clients that utter "I'll know it when I see it" is tantamount to admitting that you don't know how to solve the client's problem. Dodging responsibility can stall the project indefinitely while you wait for the client to make up their mind. If your client won't make the decisions, it's time to be more assertive.

TAKE CONTROL

Clients have one aim: to sell products. While they've researched the market (to make sure there's a demand for those products), they often have little clue about how to approach the public or how to show products in their best light.

Some clients prefer to completely hand the responsibility over to you, >>

ABOVE: "Our relationship with Darley Flying Start is such that as well as designing the public face of the project, we are planning developments behind the scenes," says Clive Hilton of Hilton Creative

>> which, as the designer, has obvious benefits. Full creative control over a project (and its budget) gives you the opportunity to try those cracking ideas you've been percolating.

"We have a strong relationship with Darley Flying Start, a thoroughbred horse racing and breeding programme run by His Highness Sheikh Mohammed, Ruler of Dubai," says Hilton. "We were invited to create a web presence for the project and our involvement has continued ever since.

"As our relationship has matured so has their trust in us to deliver the goods. All work we do for them now is based on informal discussion – we're given free rein to use our initiative. It's much more liberating."

To succeed in taking control of a project without damaging your relationship you must know your stuff. The client may question why cross-browser compatibility is such a serious issue or how printing on FSC-certified paper can boost its eco-credibility.

David Cousens, a freelance illustrator, agrees that you have to be careful. "I've never had to force a client to accept a certain style," he says. "But I have argued the case for a certain design from time to time. Some clients can be quite receptive and grateful for the input, while others have proved somewhat single-minded."

If you fiercely believe a certain style of illustration or a *Flash* site is absolutely right for the brief, then justifying your choice should remove any protests. Make sure that you don't lose sight of the brief, however. Nobody knows a product better than its creator, and the product knowledge a client brings to the brief is vital to creating a good design.

"Listen to what a client is asking of you. A client that gives you free rein is great, but if they don't know what they want it can be horrendous" David Cousens

"Always listen to what a client is asking of you," says Cousens. "A client that gives you free rein is great, but if they don't know what they want it can be horrendous. They'll end up changing the brief so many times that the work becomes a chore."

FORGE AN ALLIANCE

Most client problems stem from poor communication. If you work to a brief without knowing the product, or fail to account for the client's personal tastes and demands, you'll soon be in trouble.

A flexible approach that includes input from the client from the beginning, coupled with a clear definition of who does what and when fosters the best designer-client partnership.

Laura Jordan Bambach, head of art at London agency Glue, believes this is an intrinsic part of answering a brief. "The more dialogue we have with a client up front, the better the end product," she says. "It's useful to help us work out what makes them tick. Design decisions are made through discussion, guidance and suggestions from both parties."

Clive Hilton agrees: "The key is in the pre-brief discussions. It's an opportunity to probe and ask questions, but most of all, to listen to what the client has to say. If we've got this part right then it's reflected in all stages, from the initial design proposal to the finished work."

When a client disagrees with your design choices, a strong relationship gives you a

DESIGNER TO DESIGNER

Top tips on how to manage relationships with your colleagues

ABOVE: Freelance illustrator David Cousens' drawing style is consistent. He finds that by working in this way the client is less likely to object to a similar finished product

platform to argue your case or suggest alternatives. It helps to explain to the client at every step, because this demonstrates your experience and leaves the door open for the client to make amends without offending.

Encouraging participation in the process keeps the project on-track – and an open dialogue usually leads to constructive criticism and debate, rather than a Mexican standoff. "There will always be compromises," says Bambach, "but they should come from mutual understanding of the issues. Be passionate always, unapproachable never."

Some client relationships, however, are beyond rescue. When clients demand that everything you've produced is redone until the budget (and your patience) is bled dry. Or when they become verbally abusive or withhold payment without reason, take a deep breath. It may be time to fire your client.

A freelance designer who wishes to remain anonymous recalls such a situation. "I launched a new website for a big marketing company," he says. "Everything was fine to begin with, but things went downhill when my boss expected me to redesign the entire site for free. When I refused, he started shouting and swearing at me, kicking over furniture, the works. I was shocked; I didn't know what to do next."

If you need to sack a client, ensure you have your contract, a record of your finished work and all correspondence – especially the nasty bits. Terminating a contract is an unalterable

ABOVE: "This project was produced for *Frequency* magazine," says David Cousens. "In the early days of working with them they'd assign me a brief, but my only real restriction now is to make sure that nothing offensive makes it on to the cover"

step, so make sure you've tried everything you can think of to solve the problem first.

When approaching your client, be polite. Explain what the problem is, that you wish to terminate your employment and detail how much they owe you for work to date.

Firing anyone is unpleasant. Remain professional, listen to advice from friends and don't take any form of abuse to heart. Once free, you can start to build a rapport with other, more valuable clients. arts

If you think clients are the bane of your existence, try dealing with other designers. Collaborating with another designer brings a host of benefits – you can learn new techniques, see first-hand a new approach to solving design problems, and the final results can be spectacular.

But designers tend to be highly strung, and clashes with your colleagues can be just as debilitating as falling out with a top client. Unless you tread carefully, fierce rivalries may crash and burn the project before you've even started.

It helps to treat other designers and colleagues as clients. Each has a set of problems that need to be solved. Following these simple points should make the process as painless as possible:

- Make a plan. Before you start, arrange between you who will tackle each part of the project. Compare work schedules – it's futile giving the brunt of the work to the busiest designer.
- Be honest. If you're not too hot on a particular skill, say so. Don't volunteer for the difficult bits if you're going to hold the rest of the team up.
- No hogging. Make sure that you don't snaffle all the cushy jobs either. Your colleagues might resent this. You need to compromise, and try to share out the workload as evenly as possible.
- Be inclusive. If someone does throw a hissy fit, be professional. Solve the problem as quickly as you can, and if necessary have a quick one-on-one to calm things down.
- End on a high note. When the work is finally complete, make sure you give each team member the credit they deserve. Nobody enjoys feeling unappreciated.

Q&A Kevin Sweeney

We talk to a hot young *Flash* developer who's been fortunate enough to land a job at Fantasy Interactive's New York offices

Words by Joe Russ

Kevin in brief...

Name: Kevin Sweeney
Role: Interactive developer
Inspired by: Nature
Favourite designers: Stefan Sagmeister and Hillman Curtis
Career highlight: Collaborative competition with other new media students from both RIT and Humber College in Toronto.

Computer Arts: **What's your new position at Fantasy Interactive (FI) and how did you get the job?**
Kevin Sweeney: I have been working at FI for the past few weeks as an interactive developer. I'm responsible for taking the visuals from our designers and mixing it with the data and frameworks from our application developers in a glorious medley of awesomeness. I got the job simply by applying through their website. My friend had already been hired a few weeks before and I'd also had a chance to meet with some of them when they came down for a career fair at my school.

CA: **What did you study on your college course and what was the most useful thing you learned?**
KS: I graduated with a BFA in New Media Design and Imaging from the Rochester Institute of Technology in New York. I learned that you can't be great at everything with the pace our industry has.

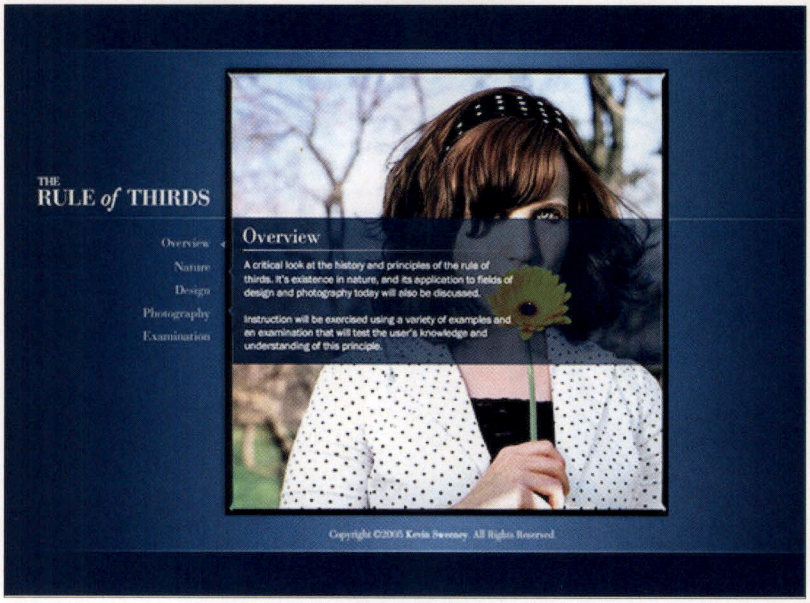
CA: **Which designers do you admire?**
KS: I've always admired designers who are humble despite their successes and their 'fame' within design circles. Stefan Sagmeister and Hillman Curtis most immediately come to mind.

ABOVE: A 20-second advert for headphones aimed at teenagers

CA: **Whose work do you admire on the *Flash* scene?**
KS: Fantasy Interactive – I wouldn't be working for them if I didn't! I don't have any particular figure that I would say I looked up to. I graduated with many talented designers and I think we all pushed and inspired each other.

CA: **What's been your career highlight?**
KS: I had the opportunity last year to work in a collaborative competition with other new media students from both RIT and Humber College in Toronto. We were split into teams of four and given 48 hours to build a fully interactive experience. We won the competition, but I had more fun just working under such a tight deadline with people I had just met. It was a really fun and educational experience.

CA: **You seem happy to share your code on your site. Do you think it's more important to contribute to the *Flash* community than be protective of code?**


THE
RULE of THIRDS
Overview
Nature
Design
Photography
Examination
Overview
A critical look at the history and principles of the rule of thirds. It's existence in nature, and its application to fields of design and photography today will also be discussed.
Instruction will be exercised using a variety of examples and an examination that will test the user's knowledge and understanding of this principle.
Copyright ©2005 Kevin Sweeney. All Rights Reserved.

ABOVE: This site is specifically aimed at teaching designers about the rule of thirds and how to use it effectively. The site was featured in an educational article by Adobe

KS: It's important to share, especially in the *Flash* community where most of the users are coming from a design background and have little experience with programming. Besides, if people really wanted to know how I did something, they could just decompile my SWFs, so I'd rather be helpful than stingy.

CA: **Do you think *Flash* developers are in demand at the moment?**
KS: Yes, there's a big demand for *Flash* developers now, but if you can design too, you're in extremely good shape.

CA: **What makes a good *Flash* game?**
KS: The same things that make any other game really good – simplicity and replay value. One merely has to look at the sales figures of the PS3 versus the Wii to see that in general, people would rather have fun with a simple and really well-executed concept than something with flashy and gratuitous graphics.

CA: **Where do you get most of your inspiration from?**
KS: I'm easily inspired by nature. You can always find interesting colours and patterns if you really take the time to look.

CA: **What design work are you interested in other than *Flash*?**
KS: After staring into a computer screen all day, I really enjoy more hands-on work that lets me bring a more personal touch to my work, especially in forms such as screen printing and calligraphy.

CA: **What advice would you give to designers who are getting started in *Flash* development?**
KS: Go slow and take time to really understand what's happening. Copying someone else's code means nothing if you can't make sense of things.

CA: **You mention your love of typography on your blog. Are there any fonts that are particular favourites?**
KS: My favourite font is the right one for the job – unless that ends up being Comic Sans or Papyrus. In that case the job is probably wrong as well.

CA: **What are your career plans?**
KS: I hope to stay at FI for a while. We have a really great mentoring program here that I would love to get into and help people who are new to the company to really push their potential and take charge in changing the way people interact with technology. ”

INFO You can see more of Kevin Sweeney's personal work at www.kevinsweeneydesign.com. Fantasy Interactive's site can be found at www.fantasyinteractive.com.

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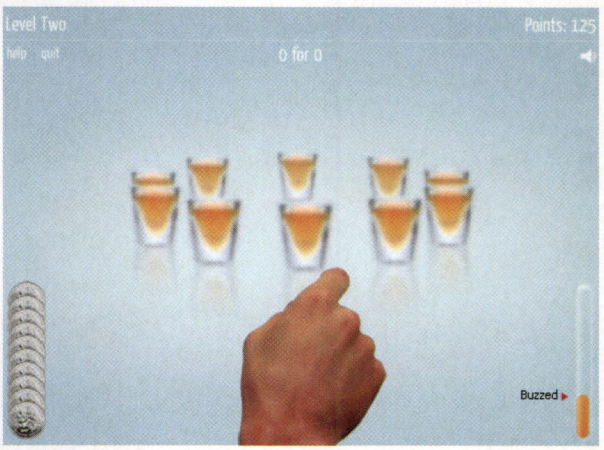
Fender

ABOVE: This is a prototype that Sweeney came up with for a futuristic version of the famous and much coveted Fender Stratocaster guitar



ABOVE: *Virtual Quarters* is a *Flash* game that Sweeney created in his early design days, while working at American Greetings

ABOVE: An interactive audio visualisation application created using *ActionScript 3*. It enables users to upload their own audio files

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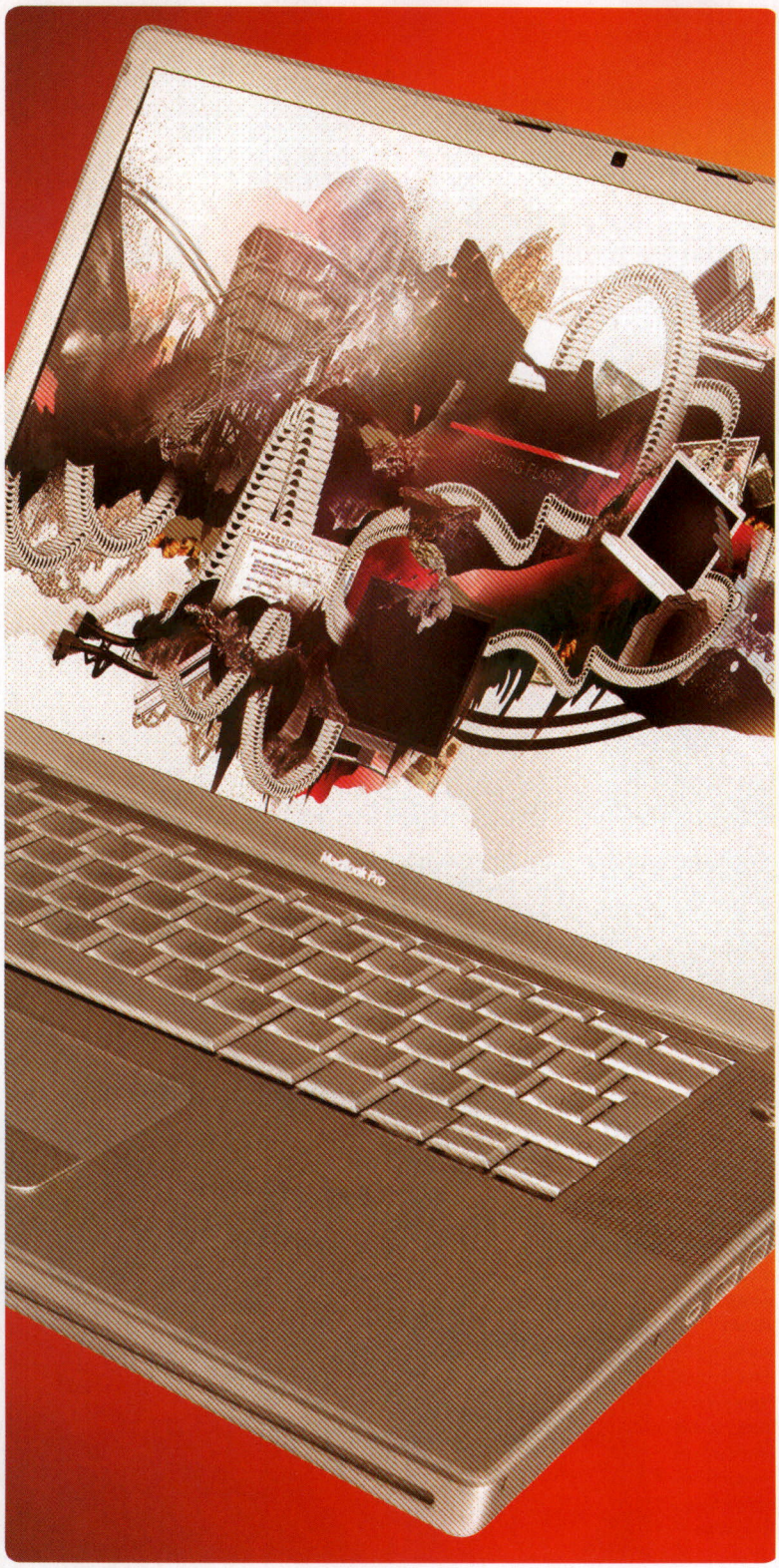
REVIEWS

All the latest kit, put to the test



WELCOME

Here at *CA* we try to review a whole range of design tools, and this month we cover everything from Wacom's latest budget tablet to Apple's pro-orientated AV editing suite, so no matter how deep your pockets, we have a kit recommendation for you.

TOM DENNIS
News and reviews editor
tom.dennis@futurenet.co.uk

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REVIEWS ★★★★★

All our products are rigorously tested, but only truly outstanding kit gets the *Computer Arts* Recommended stamp

COMPUTER arts RECOMMENDED

RIGHT: *Final Cut Studio 2* makes the most of Apple's latest Intel-powered machines

Final Cut Studio 2

APPLE'S POST-PRODUCTION SUITE IS BACK FOR ITS SECOND INCARNATION. BUT IS IT BETTER THAN EVER OR MORE OF THE SAME?

After initial wows, occasional muttered grumblings were heard from users of *Final Cut Studio 1*. The updated editing tool *Final Cut Pro 5* (*Studio*'s major component) was a step forward, but fell short of a professional workflow in a number of areas. So there was plenty of scope to make *Final Cut Studio 2* something special. For the most part, Apple has done just that. However – as we'll see later – there are still some areas where it falls short.

Ringing the changes

But first, the good news: criticisms have been addressed. The two biggest changes in *Final Cut Pro 6* are a multiformat SD/HD timeline and an improved virtual Steadycam. You can now mix footage from any source at any framerate on the same timeline without transcoding first (a boon to anyone who has to combine stock with live footage). Camera and format support has also been expanded, and it's more or less true that if a camera can capture video, *Final Cut Pro 6* can edit it. *Flash* import (without audio) is included, but WMA and RealMedia formats aren't – and likewise for output.

Both HD capture and editing are quicker with the new ProRes422 codec, which zips and unzips video on the fly at a cracking rate. This makes it possible to preview HD video on a laptop, using much less disk space. On slower machines the resolution is halved, but you can still put together an edit list on a MacBook Pro and then apply it at full res to source footage later. And on faster desktop machines, you can preview between two and four simultaneous 1,080i streams and up to ten 720p streams.

Other additions include the new wobble-zapping tool, which kills camera shake. This isn't fast, but you can leave it analysing a file in the background while you get on with other things. And it's clever enough to follow a pan while removing jitter. *LiveType* has also been upgraded and now offers better titling, with two DVDs of templates and effects. So there's no longer any excuse for just slapping on a bit of Helvetica.

Elsewhere Apple has blitzed the features list. *Motion 3*, which is a midway mix of *After Effects* and Autodesk's *Combustion*, includes mountains of programmable eye candy. It's ideal for idents and trailers (the templates cover a wide range) and also for adding sparkle and glitter effects. 3D animation has been added so you can make your footage swoop and spin. There's also built-in audio support, so you can link animation effects to sounds quickly without having to keyframe them.

Soundtrack Pro now includes surround support and fast conform to video edits, which means that dialogue will follow video with a minimum of hand editing. *Soundtrack Pro*'s editing is particularly intuitive – it's much more responsive than Adobe's *Audition* – and it also includes noise print removal and noise print copying, so you can copy ambient sounds from one recording to another for that location wildtrack feel.

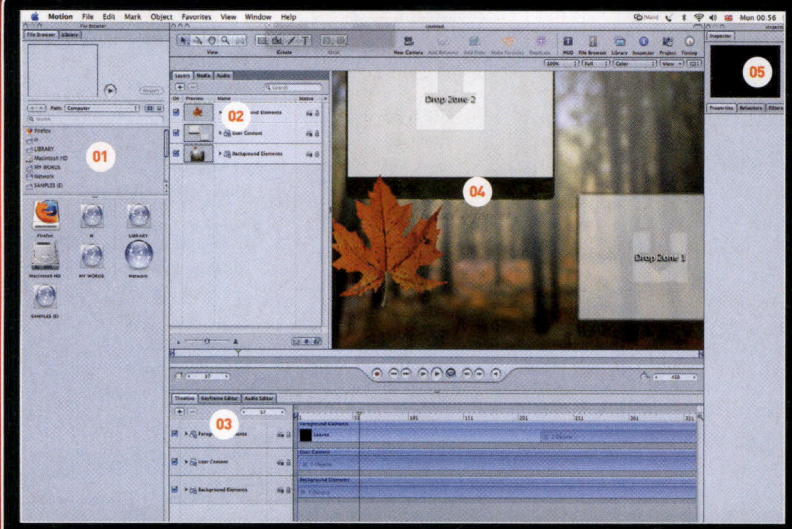
RESOURCE

www.apple.com/uk/finalcutstudio is the best place for a *Final Cut Studio* overview. Find out more about each tool in the package and see examples of them in action. There's also more info about *Final Cut Server* and hardware compatibility information

Upgraded tools

Other elements in the package include *Compressor* and *Color*. *Compressor* is the business end, rendering output to a format that's ready for distribution. If you also buy the optional *Final Cut Server* tool – £1,999 for an unlimited seat licence – you can offload this part of the process to a remote render farm. *Color*, meanwhile, is a grading tool, similar in functionality but very different in approach to Red Giant's *Magic*

THE INTERFACE



ABOVE: *Motion*'s interface shows you some of the other features in *Final Cut Studio 2*

1. File area. Nothing complicated here – but note there's a Quick File Preview tool at the top, which is missing from *Final Cut Pro* itself.

2. Layers. Just like *Photoshop*, except these can move. So you can composite layers of video together.

3. Timelines and keyframes assemble a *Motion* composite. This is where you make layers move.

4. The Preview window shows drop zones as well as preview footage. Create a template and then slot in footage as needed.

5. The Inspector panel shows object properties, with another preview option for animated objects and content.

Bullet. Colour in video and film is often heavily stylised, especially in ads and promos. With *Color* you can recreate any of those intense blue or orange-tinted, super-saturated looks. But while it's a powerful tool, it's not easy to work with. The interface and filing system are partly Unix-based, so expect some head scratching. It also works best with colour-calibrated monitoring to guarantee that what you see is what you get. If you can climb the learning curve you'll be rewarded with the ability to do selective grading of individual areas, create grading presets and grade with up to 32-bit float resolution, which is far more than anyone needs but a good guarantee of video smoothness.

Bringing up the rear of *Studio 2* is *DVD Studio Pro*. This has barely changed. There's support for HD content on DVD, but it's not possible to burn your own blue-laser discs – you have to spool them out to tape or save as a file. This is an odd omission and is bound to cause frustration. Expect a fix in the next version, which will be at least a year away. It's also hard to understand how a professional video-editing tool can be missing a fast file preview feature. It's much more productive to be able to view files before you load them. But you can't – still.

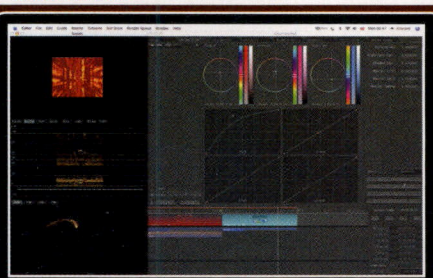
An industry standard?

In spite of the shortcomings, this is a significant upgrade that deals with existing issues and adds some powerful new features. It takes *Avid Xpress Pro* to the woodshed and gives *Premier* and *After Effects* cause for thought. Only the PC-exclusive Sony *Vegas* package beats *Studio* for cost and ease of editing. But it lacks almost all of *Studio*'s advanced features and professional format support.

While *Studio* isn't perfect, it's very close to the sweet spot between cost and performance, which could make it an industry standard. There's a huge amount to like, and while the price may seem high, it's lower than most of the competition. Considering that *Final Cut Studio 2* is packed with features and will take you all the way from editing DV output to preparing a telecine edit list (and much more besides), it's actually something of a bargain. arts

While *Studio* isn't perfect, it's very close to the sweet spot between cost and performance, which could make it an industry standard

ABOUT COLOR



ABOVE: *Studio*'s new colour grading environment mimics *Photoshop*'s Curves settings

Colour grading used to be a corrective process, but with digital editing it has become a creative one. *Color* offers a separate tone curve for shadows, mids and highlights, while also showing scopes that warn you if colours are out of range. If you've used Curves in *Photoshop* the principle will be familiar, but *Color* can create more advanced effects: picking out specific colour regions for extra processing, adding vignettes and even digitally relighting a scene.

MAC Yes **PC** No

PRICE

- £849 (inc VAT)
- £329 upgrade from *Final Cut Studio 1*

CONTACT

Apple
www.apple.com/uk
0800 039 1010

FEATURES

- Multiformat timeline
- Improved automated steadycam
- ProRes422 HD editing
- Vast content library
- 3D animation and effects
- Surround audio support
- HD disk preparation
- Colour grading tool
- Apple iPod and 3GPP mobile support
- Footage and EDL database

SYSTEM REQUIREMENTS

- Min: 1.25GHz G4, 1GB RAM, OS X 10.4.9 or later
- Rec: 2GHz Intel, 2GB RAM (4GB for HD), recent graphics card

FOR

- Massive feature set
- Tight integration between the different tools
- Offers a complete capture to output solution

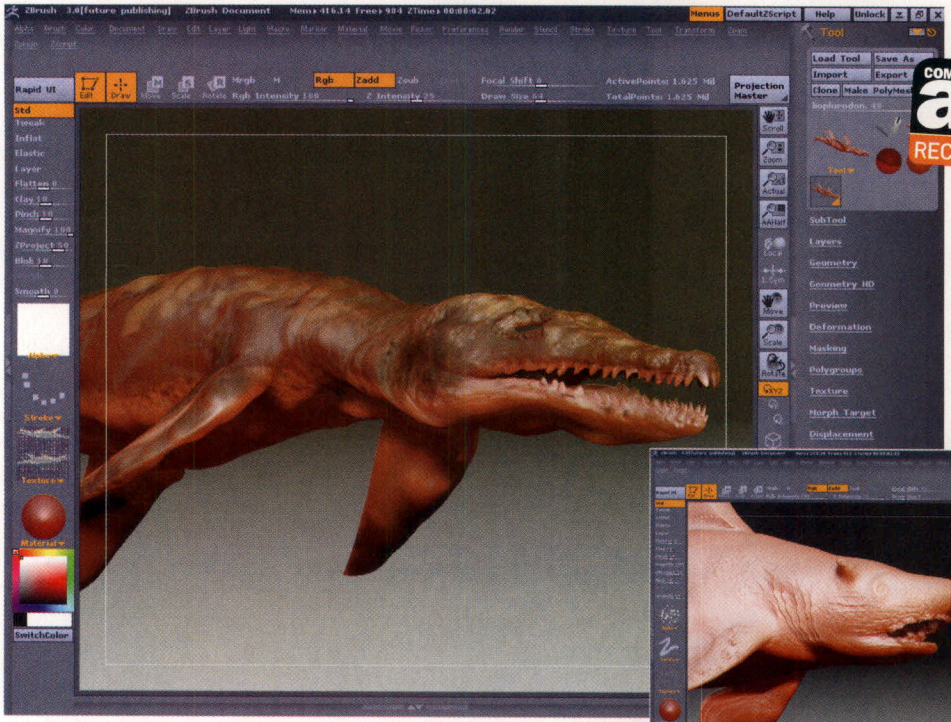
AGAINST

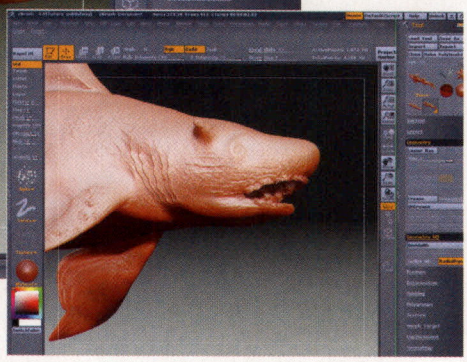
- No support for blue-laser disc burning
- Basic editing is something of an acquired taste
- Needs a colossal 60GB of disk space for all content

VERDICT

Only an inexplicable lack of blue-laser burning and a massive 60GB disk footprint (max) keeps *Final Cut Studio 2* from getting a perfect score

★★★★★





LEFT: *ZBrush*'s interface has been re-organised, but everything is still there

ABOVE: With HD sculpting you can work with up to a billion polygons per model

ZBrush 3

IT MAY BE UNIQUE IN THE 3D SCULPTING MARKET, BUT IS *ZBRUSH* ANY GOOD?

Over an extremely short time, *ZBrush* has become one of the top professional 3D modelling tools, while simultaneously building up a reputation among non-experts as an approachable and intuitive package. Using a combination of ergonomic brushes and tools, *ZBrush* enables you to sculpt and texture organic models containing millions of polygons in real-time. You can then output your finished creation for rendering in your favourite 3D package.

As a relatively young program, *ZBrush 2* still left a lot of room for improvement. You couldn't work on more than one object in a scene, or easily re-position your objects. Neither could you pick up and put down objects, or add detail to parts of an object without making things more complex. Thankfully, these problems have been largely solved.

HD sculpting is one of the most instantly attractive new features in *ZBrush 3* and enables you to work on models of up to a billion polygons (although not all at once). You can create a HD model and use it to paint in extremely high levels of detail, but the more detailed the model, the smaller the area of it you can work on at any given time. Add to this the new ability to paint using alphas (textured paintbrushes) in a much more interactive way and you've got an exceptionally powerful set of modelling tools for fine detail.

THE EASIEST-TO-USE MODELLING TOOL HAS JUST GOT BETTER

The new Transpose tool enables you to select a portion of your model and create a manipulator with which you can re-pose that part of the model. You no longer need to export your model, create bones and pose it – you can do your posing directly in *ZBrush*. If you're painting textures, you can now work much more interactively between *Photoshop* and *ZBrush* without continually switching between applications. You can also now work with sub-objects one at a time, treating different parts of your model as separate objects by turning them on and off in layers.

Another neat feature is Matcap, which enables you to generate a material based on the angles at which light reflects from an object in a photo. By simply clicking to define the object's normals, *ZBrush* enables you to build up a picture of the way light affects the material, although this only really works on single colour materials and not on textures.

On the downside, you might find that other packages have difficulty handling *ZBrush*'s complex models. But the ability to produce finished artworks within *ZBrush 3* itself overcomes this. A host of new features means that the most sophisticated and easiest-to-use modelling tool on the market has just got better – it's probably the closest thing in the digital world to real-life sculpture. arts

RESOURCE

ZBrush has created a thriving community of artists. www.zbrushcentral.com is not just a good place to go and get tips, it's also a great place to find *ZBrush* scripts – useful free add-ons designed to extend the app

COMPUTER arts RECOMMENDED

MAC No **PC** Yes

PRICE

£305.70

CONTACT

Pixologic
+1 888 748 5967
www.pixologic.com

SYSTEM REQUIREMENTS

Windows XP, Vista, OS X 10.0 or newer, Multi-core Intel or AMD processor with optional multithreading or hyperthreading, 1,024MB (2,048MB for working with multi-million-poly meshes)

FEATURES

- Transposing through action line
- Matcap real-world textures
- Perspective camera
- Multithreaded support for up to 256 processors
- Billion polygon support
- HD geometry
- Spheres makes simple and fast work of creating a new topology
- Integrated scripting lets you create an interface that suits your workflow
- User defined Alpha and Texture start up

FOR

- Alpha painting
- Billion polygon handling
- Transpose features

AGAINST

- Not much

VERDICT

If you model organic objects in 3D, *ZBrush* is for you. This third version would have taken it way beyond its competition, but for one thing: it has none

LEFT: Apple is one of a handful of laptop makers to have used ultra-bright LED backlighting

15-inch 2.4GHz MacBook Pro

APPLE ADDS MORE THAN JUST A ROUTINE UPDATE TO ITS FLAGSHIP LAPTOP

The clock speed hasn't jumped by much, but this latest update to Apple's MacBook Pro line still provides significant performance improvements thanks to sparkling new technology.

Two things not seen before on a Mac laptop are introduced. The first is LED backlighting behind the display and the second is the successful integration of Intel's new Santa Rosa mobile platform. Power handling has improved with these energy efficient placements, having a positive effect on battery life and CPU access. This naturally paves the way for creative apps to fly.

We sat the Santa Rosa MacBook Pro down next to a six-month-old 2.33GHz 15-inch MacBook Pro for a battery test. On approximate spec machines running the same tasks at equal power settings we experienced a 17 per cent increase in battery life on the newer machine. In one test we gained 48 minutes. Apple claims an extra hour can be squeezed out of the newer model, but presumably only with the screen dimmed.

While improvements to battery life are one key benefit,

IMPROVED HANDLING PAVES THE WAY FOR CREATIVE APPS TO FLY

brightness is another. The new LED screen can go extremely bright. Again, side-by-side, the whites are sharper on the Santa Rosa. LED displays are typically overbright when new, then dim in time, like the CCFL screens they replaced. Time will tell how these perform, but for now we're impressed. In terms of the LED-powered screen's colour profile, there's been talk of a yellow tint, but we didn't experience this.

The introduction of Intel's next-generation Santa Rosa has been the subject of much speculation, although as soon as it was announced in mid-May it was only a matter of time before Apple took the plunge. Prime among the features of this board is an overhauled front side bus that carries data from the CPU to the memory. The bandwidth of this channel has widened from 667MHz to 800MHz, meaning faster access to memory. Dynamic switching technology has been introduced, too, which enables the FSB to reduce its demands during lighter work loads – another energy saver.

The larger FSB bandwidth, higher clock speeds and enlarged RAM all provide support for better graphics cards on both sizes of the MacBook Pro. Mercifully, Apple has upgraded all MacBook Pros with NVIDIA GeForce 8600M GT using either 128 or 256MB of dedicated RAM depending on the model. In tests, movie encoding was 18 per cent faster than its predecessor and our standard *Photoshop* benchmarks marked a real improvement – though it's in part down to the widened FSB and better RAM channelling. arts

RESOURCE

www.everymac.com is a detailed resource for those wanting to compare the speeds of the new MacBook Pro – or any other Mac model – with its predecessor. There are release notes and model information, too

MAC Yes **PC** No

PRICE

- £1,299

CONTACT

Apple
0800 039 1010
www.apple.com/uk

FEATURES

- 2.2 or 2.4GHz Intel Core 2 Duo processor
- LED 1,440x900 resolution
- 2GB RAM (optional 4GB)
- 4MB shared L2 cache
- 120GB (optional 160GB or 200GB available)
- 6 x double-layer SuperDrive
- NVIDIA GeForce 8600M GT with either 128MB or 256MB RAM
- 2 x USB 2.0 ports, 1 x FireWire 400 port, 1 x FireWire 800 port, 1 x ExpressCard/34 slot
- Built-in iSight camera
- DVI video out with support for DVI video – plus VGA, S-video and composite video output
- HDCP compliant

FOR

- Longer battery life
- Improved graphics card
- Wide FSB bandwidth
- Super bright LED backlight

AGAINST

- Still an expensive purchase

VERDICT

The power handling improvements and the bright screen really make this MacBook Pro update stand out. Value has been added, too – while the price has remained unchanged, you now get a better graphics card

The Bamboo graphics tablet is clearly aimed at the mass market

Bamboo

WACOM'S NEW TABLET REACHES OUT TO THE MASSES

Wacom has come to dominate the professional tablet market. At the pro-end its Intuos3 range is unmatched, albeit for a substantial price. While its Graphire range mops up those on a budget.

The Bamboo is clearly aimed at the mass market. But with 512 levels of pressure sensitivity, an A6 active area and battery-less pen, it could well garner a following of its own.

Compared to the higher spec – and higher priced – offerings, the Bamboo Pen feels wand-like. It lacks the reassuring weight of the Intuos3 Grip Pen, but does come replete with its own stand, although this is nothing more than a hollow piece of plastic.

The tablet's performance is pleasing enough. It lacks the Intuos's tilt sensitivity, but being aimed at non-graphics pros, it adds a rather fiddly scroll wheel, two shift keys and two function keys. The scroll wheel is a mainstream touch but is often erratic, and proved something of a nuisance in *Photoshop* and *Illustrator*.

A further pro-end want is the ability to shortcut preferences for creative apps. *Painter X*, *Photoshop* and *Illustrator* all benefit considerably from these features, but here again, sadly, these features are omitted.

Most unforgivable is the need to download a driver. OS X's Ink is the default, which is, quite frankly, useless, and even once properly mapped the Bamboo is a little too jittery for refined work.

MAC Yes **PC** Yes

PRICE

£69.99

CONTACT

Wacom 00 49 2151 36140
www.wacom-europe.com

FOR

- Excellent value for money
- Battery-less pen

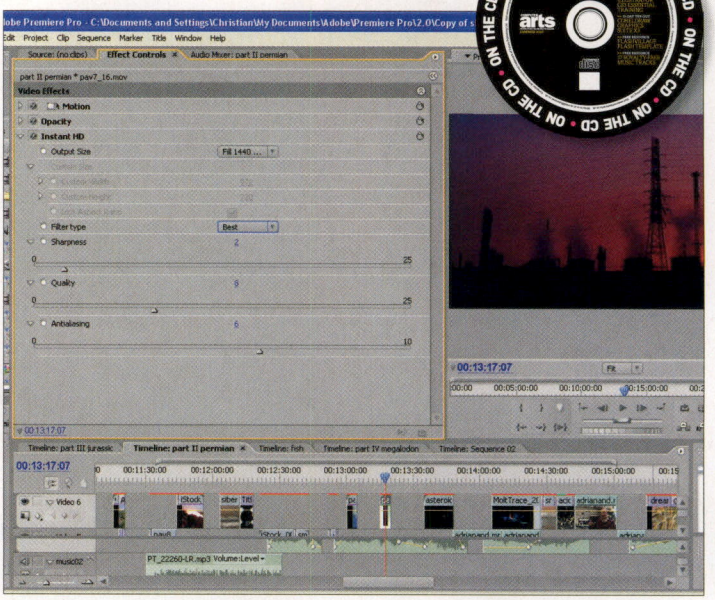
AGAINST

- Lacks professional touches
- Must download driver
- No application support

VERDICT

If you want a mouse for polished work, the Bamboo is a solid buy. If you're after something more accomplished, look to Wacom's Graphire or Intuos range

★★★★★



Upsizing from standard definition to HD is easy – just adjust the sharpness and quality

Instant HD

UPSIZE VIDEO FOOTAGE TO HIGH-DEFINITION

Back in the old days, PAL and NTSC were the only two standards for video. Now, however, we've got HD, SD and a whole range of formats and resolutions for everything from internet video to mobile phones. If you want to combine different types of footage in the same production, you can just expand the footage to fit the frame within your editing package, but the results are frequently appalling.

Instant HD is a plug-in for *FCP*, *Premiere Pro* and *After Effects* that attempts to blow up low-resolution footage to fit anything up to a 2,048x1,517 screen using algorithms similar to those used by still-image upsizing software such as *Genuine Fractals*.

Obviously, when you upsize you're trying to fill in detail that was never actually there in your image in the first place, so you'll never get true HD out of a standard definition camcorder, and you'll never get SD footage from a mobile phone. However, you can get far better-looking footage than you'll get from just *Premiere* or *FCP* alone. Our results were far better when upsizing clear and professionally shot footage than when working with highly compressed material, because the add-on tends to both upsize and emphasise compression artefacts.

Instant HD is cheap. At £50 it provides very good results. If you do a lot of upsizing, it will be well worth taking a look at *Instant HD Pro* – at £200 it's more expensive, but it can handle interlaced footage too.

MAC Yes **PC** Yes

PRICE

£50

CONTACT

RedGiant
00 1 260 918 4505
www.redgiantsoftware.com

FOR

- High-quality upsizing of video
- Works with any resolution

AGAINST

- High-quality resizing can be slow
- Wired connection
- De-interlacing needed

VERDICT

Instant HD is cheap and gives good results. It's not fast, but it could allow you to use footage you hadn't considered high enough quality before

★★★★★

Traveller 355 Laser

ABOVE: It quickly feels natural to scroll through pages in four directions with the Traveller 355

GENIUS PRESENTS A LASER MOUSE WITH A DIFFERENCE

Genius has managed to bring a degree of innovation back into mouse design with its Traveller 355 – a lightweight, small format laser mouse designed for laptop users.

The innovation bit involves replacing a traditional scroll wheel with an optical sensor, much like the 'bobble' on Apple's Mighty Mouse. This sensor is capable of both vertical and horizontal scrolling, and once you get used to the loss of tactile feedback from a mechanical wheel, it becomes second nature to scroll smoothly through pages and zip around larger documents.

In practice this means panning and zooming around a *Photoshop* or *Illustrator* document is a cinch. Page layout software isn't quite so receptive, but through a combination of shortcut keys and the scroll wheel, you'll soon achieve precise and fluid navigation.

The laser motion tracking is equally sensitive, offering either 1,600 or 800dpi, though you may need to tweak the speed settings to something you're more comfortable using. Again it's precise enough to use for delicate work in *Photoshop* or any other creative app – though some specific drivers for such programs would be a welcome benefit for creatives.

The opto-wheel is a useful design change, and the ergonomics of the mouse itself are comfortable, light and easy to use, and it seems a far better option for designers than, for example, Apple's Mighty Mouse.

MAC Yes PC Yes

PRICE

£21

CONTACT

Genius
00 49 2173 974317
www.genius-europe.com

FOR

- Precise laser tracking
- Great for laptop users
- Value for money

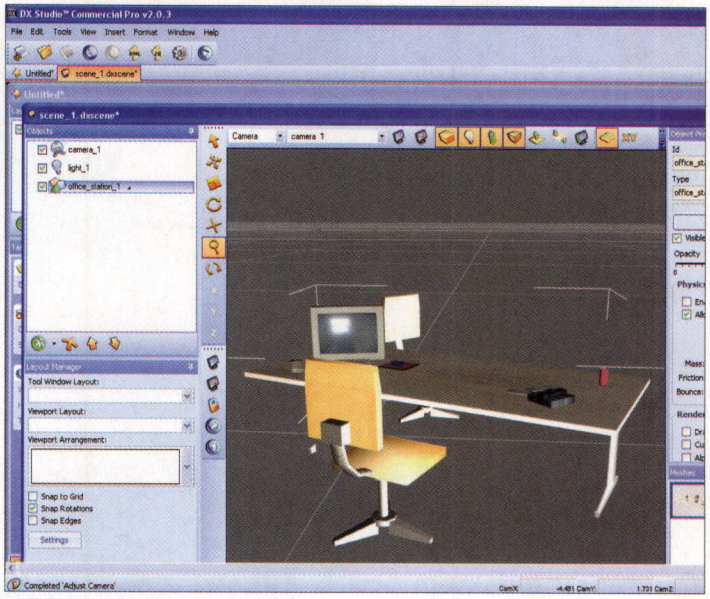
AGAINST

- Takes some getting used to
- Wired connection

VERDICT

The Traveller 355 Laser is one of the few mice that's worth considering for designers opting for a laptop over a graphics tablet

★★★★★



DX Studio may look tricky to master, but it's actually only as complicated as you make it

DX Studio Pro 2

CREATE REAL-TIME VIRTUAL WORLDS AND GAMES

To all intents and purposes, *DX Studio* is a 3D web-design tool. It can produce standalone 3D applications and integrate video and 2D graphics, but basically it's a 3D engine that creates content for the web.

The idea behind the product is that (although it looks complex) it's straightforward enough to pick up that anyone can create a basic 3D environment, and it's got a strong enough scripting language that, if you want to, you can author videogames and other complicated worlds.

The package does contain basic modelling tools that you'd expect to find, but much of the time you'll probably want to use your own favourite modeller since *DX Studio*'s are necessarily simple. However, the package displays models very well (including high-resolution examples).

Animation keyframes can't be created within *DX Studio 2*, but animation can be created with scripting, and the physics engine is easy enough to use. Most users will probably keyframe animation loops in their modelling package and then control those animations with scripting. This means you don't really need to be an expert in coding to create a simple game.

DX Studio comes in three flavours – a free version (basically a demo), a standard version and a Pro version, which features a few sophisticated additions such as the ability to change the look of a player.

MAC No PC Yes

PRICE

Standard edition £175
Pro Edition £375

CONTACT

DX Studio
01753 656884
www.dxstudio.com

FOR

- Quick and easy basic tools
- Advanced scripting and plug-in development

AGAINST

- Limited modelling and animation
- Drag-and-drop behaviours would be a useful addition

VERDICT

DX Studio is quick to master and you can script or even re-program it depending on your current level of skill

★★★★★

BOOKS

We review the latest design reads for you

↓BOOK OF THE MONTH

LOVE SONG
EDITED BY: Non Format
PRICE: £34.99
PUBLISHER: Die Gestalten Verlag
ISBN: 978-3899551853

Kjell Ekhorn and Jon Forss's Non Format is one of those rare design studios capable of producing astounding work. Over the past seven years they've forged a name that most designers would lose an arm for, securing big corporate contracts while remaining in control of their idiosyncratic and often brutal style. Any cries of sell-out are muted when you actually look at the output.

Love Song is the duo's first monograph collection, and presents a hefty portfolio of their work that ranges from street-art–style illustration and motifs, through to album covers and off-the-wall advertising for Coca-Cola and Nike. These big-brand commissions sit comfortably next to the studio's one-off projects and art direction, which includes riveting graphic design for publications such as *The Wire* and the Association of Illustrators' *Varoom* magazine.

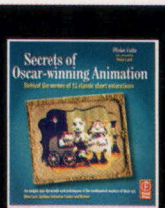
Love Song's pages have a running Q&A with Kjell and Jon about each project, encapsulating the pair's attitude to design. They're not fussed about who they work for; if it's interesting and creative, they get involved.

This attitude is clear through *Love Song*'s 192 pages. Take, for instance, the Back to Black project, which combines the theme of a Black Power exhibition at London's Whitechapel gallery with a design for a record sleeve. Bold black-and-white typography spells out the track titles, but intrigue is added by the wash-away splatter of the last letter in each word. Even in a basic typography project, Non Format adds twists.

Above all, this book illustrates that innovative design is about the power of the simple idea executed well.

↓ALSO RECOMMENDED

A THEORETICAL AND CONTEXTUAL PERSPECTIVE
AUTHOR: Alan Male
PRICE: £24.95
PUBLISHER: Ava Publishing
ISBN: 978-2940373512
A useful, well-edited examination of illustration styles and techniques. Includes a fantastic glossary, DIY projects and advice on everything from getting an agent to negotiating self-employment taxes. Highly recommended for anyone in illustration.



SECRETS OF OSCAR-WINNING ANIMATION
AUTHOR: Olivier Cotte
PRICE: £19.99
PUBLISHER: Focal Press
ISBN: 978-0240520704
A behind-the-scenes look at 13 Oscar-winning animations from Norman McLaren's 1952 masterpiece, *Neighbours*, to Adam Elliot's 2003 winner, *Harvie Krumpet*. Interesting and insightful, but lacking the tips to make it indispensable for animators.

DIGITAL ART MASTERS: VOLUME 2
EDITED BY: 3D Total Com
PRICE: £22.99
PUBLISHER: 3D Total/Focal Press
ISBN: 978-0240520858
A magnificent collection of over 50 artists, whose styles are showcased beautifully. The accompanying text offers insights into the techniques, tools and inspirations that go into each creation, and technical advice is far-reaching.

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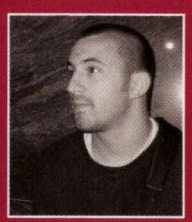

"I really enjoy *Computer Arts*. It gives a platform for young and unknown artists to share their work with people around the world. No other magazine that I'm aware of truly utilises artists the way that *Computer Arts* does."
CHUCK ANDERSON
www.nopattern.com

NON-US READERS >> GO TO PAGE 47

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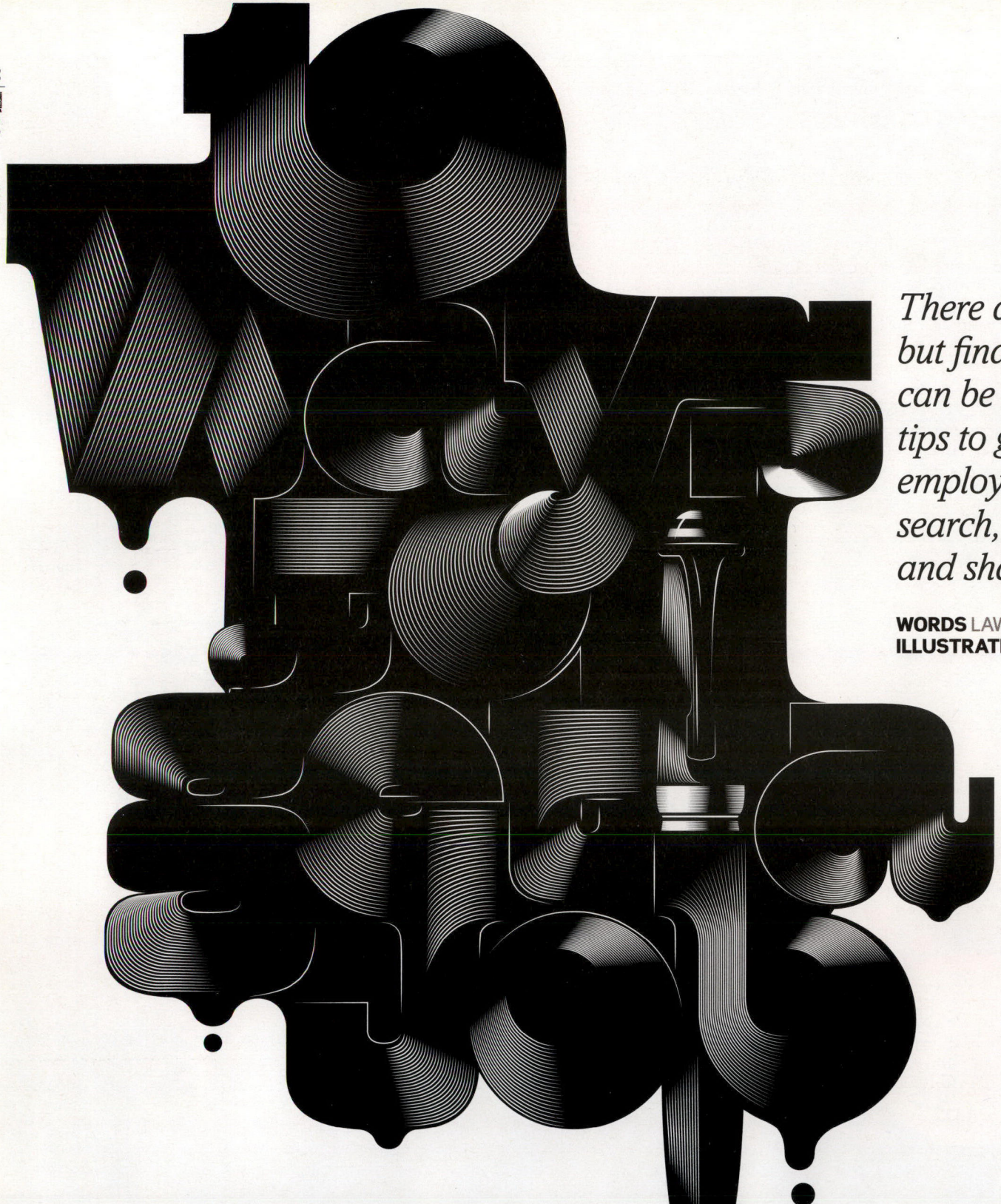
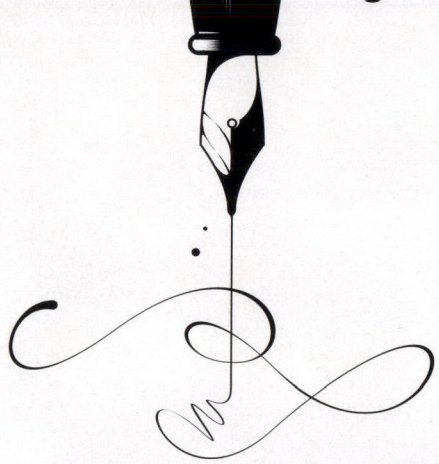


There are plenty of jobs out there, but finding the perfect position can be a minefield. Follow our tips to guide you through the employment maze, focus your job search, hone your application and sharpen your interview skills

WORDS LAWRENCE ZEEGEN
ILLUSTRATION ALEX TROCHUT

Not every job application is like a 12-week stint on *The Apprentice*, but some interviews can certainly make you feel like you've gone ten rounds in the board room with Sir Alan. Whether you're new to the job market or looking to move to the next level in the world of the salaried employee, knowing the dos and don'ts of successful job applications is key to staying ahead in the recruitment game.

So, in this cutthroat environment where design jobs are under-advertised and over-applied for, what methods and mechanisms make your application count? How do you ensure that your CV is considered and your cover letter is noticed? Lawrence Zeegen, design author, illustrator and educator, offers tips to take you from a wishful job hunter to a fully briefed and employable candidate. You can almost hear the words, "You're hired!".



01 Where to look for a new job

Why is it that all of the best jobs are taken? And where *do* you find them anyway? First off, try word-of-mouth – most design companies, ad agencies and animation studios will only place ads if they can't fill the role by putting the word out. If you've only just graduated, apply to do work experience to get a foot in the door and then make yourself indispensable once you're there.

02 How to make that initial contact

Self-promotion is key to getting your work in front of the employment decision makers. Send printed samples to individuals and companies that you've dreamed of working for. If you hear of a job, make contact with the company. If you call by phone for details, use your best telephone manner because you never know who'll pick it up – it could be the receptionist or it could be the creative director. If you write, use perfect grammar, remember to use spellcheck, and 'design' your letter as well as write it. This is your first impression, so make it count!

03 Research the company

So, you've found the right job but you also need to make sure it's at the right company. Be nosy – find out what other designers think of the company, and try and speak with someone that once worked there. Look for recent press, check out client responses to their work and, armed with plenty of info, weigh up the pros and cons before you apply.

04 Your application armoury

Getting your application to be considered as a serious contender is your next hurdle. It must be typo-free and professionally presented – it shouldn't be the poor print-out or the iffy letter-head that singles your application out. You're a designer, so make everything about your application count for you, not against you. However, only be creative with how it looks and not with the facts – it never pays to lie. Be honest, but be positive about your attributes.

05 Tailor your samples

Start thinking about what your work samples say about you, your attitude and your approach. Decide what impression you wish to make and tailor your printed samples to reflect your best work, as well as the work most relevant to the position you're applying for. Don't show CD sleeve designs to a company that's looking to hire a designer to work on corporate annual reports. If your work doesn't suit the company's needs, you could be wasting your own time as much as theirs.

06 Portfolio surgery

Be honest – does your portfolio need a major overhaul? If so, get on the case ASAP. Invest in the best portfolio you can afford. Keep it plain and simple: black leather and crystal clear display leaves are the way to go. If you prefer showcasing real printed matter, buy a box portfolio to showcase your work in the best possible light.

07 What not to wear

If you've got this far you won't need Trinny and Susannah to tell you what's hot and what's not in the fashion stakes. Just remember this is an interview that you're going to, not a trip to the pub – think smart and be smart. Make some effort with your attire – a clean shirt with jacket and shoes will say more about you than skinny jeans, a torn T-shirt and Converse.

08 Arrive at the interview on time

This is crucial. Plan your journey to any interview like your life depends on it. Work out what time you need to catch your train or bus in order to arrive in good time – and then take an earlier one. You should aim to arrive in reception with ten minutes to spare. This will make you look keen and give you time to have a look through the company's press books or peruse any certificates – which you can then mention in the interview.

09 Stay calm

You've done your research, sparkled with your CV and printed samples, and have a portfolio ready to knock them dead – so don't lose the plot in the interview! Take your time, listen carefully to the questions being asked and then give your answers carefully, thoughtfully and succinctly. Don't waffle, and if in doubt about what's being asked, ask the interviewer to repeat or explain the question. Use the interview to demonstrate your work, your experience and your professionalism, as well as your personality.

10 Ask a question

Any interviewer worth his weight will give you the opportunity to ask a question or two at the end of the interview. Use this chance to make good final impression. Ask a question that demonstrates you've done your research, such as one about a particular client.

WEB RESOURCES

Use these resources to improve your chances of employment

01/Find a job
This is a good place to start your search for a new job, however most positions posted on this site are for those with experience. All jobs, though, are listed according to region as well as position, and jobs are posted by both employers and recruitment agencies that are bang up to date.
URL: www.designjobs.co.uk

02/Look Stateside
AIGA, the American Institute of Graphic Arts, is the US authority on promoting standards and ethics across the design profession. Get information and advice about the AIGA approach to careers. Search for stateside jobs too, if you're thinking of going further afield.
URL: www.aiga.org/content.cfm/careers

03/Get into teaching
This is a great place to start if you're considering applying for a post as a design tutor. There are courses all over the UK teaching graphic design, illustration and animation, and they look out for professionals to make an input into education.
URL: www.jobs.ac.uk/sector/creative

04/Career advice
Your Creative Future is a product of the Design Council. There's practical advice on careers in advertising, graphic design, digital media, 3D design, film, video, TV and radio, and other disciplines. The information is presented in a straightforward way.
URL: www.yourcreativefuture.org

05/Application tips
Click here for advice about job applications, CVs and interviews. The site contains FAQs and tips aimed at graduates, but is useful for all design professionals. The only thing missing is advice about portfolios – everything else is pretty well covered.
URL: www.prospects.ac.uk/cms/ShowPage

GROUP TEST
MASSIVE NETWORK STORAGE

When it comes to network storage, there are options aplenty. We give four of the choices a run for their money

There's a baffling array of choices when it comes to network storage. If you're looking to share work over your network, or create huge HD videos, a large centralised storage point is an advantage. Forget file servers – the NAS is where it's at.

But which to choose? We've collected four examples of the varied options on offer: a hub that shares USB drives, an office-calibre unit with an enormous capacity, a reasonably priced alternative and a unit that comes without drives.

You can share any old drive on a network and use it with apps such as *Version Cue* to work smarter and faster. But if the host's machine is switched off, that collaboration point becomes inaccessible. A single point of storage makes sure everyone can access the latest version of a file, and the huge capacities that NAS units feature will enable you to keep all of your previous versions.

DNS-323

MAC Yes PC Yes PRICE £156

CONTACT D-Link 020 8955 9000 www.dlink.co.uk

D-Link's DNS-323 is a mere husk of a NAS, and it's up to you to fill it with your own SATA drives. That may sound odd, but it could be a great benefit – as higher capacities become available you'll be able to swap and upgrade, since the DNS-323 supports drives of any size. In other words, it will expand with your portfolio.

It's also a rather friendly device to use. There's a built-in web interface, so it's supported across all platforms, and the settings are uncomplicated and easy to tinker with. The single USB port on the back can be used to connect a printer to your network, but sadly not to expand the storage capacity further. As with the StorCenter, this supports speedy Gigabit Ethernet, so the only real speed barrier is the disks you put in. The price of the fastest commercial drives (running at 10,000 rpm) works out at about £1 per gigabyte, although sizes don't go much beyond 150GB.

If this had been about £100 cheaper we'd have been impressed. As it is, we're starting to see complete NAS devices on the market for the same price, and once you've added the extra expense of buying drives, it's even less of a bargain. If you're desperate to swap your drives around with great frequency, or ultra-paranoid about that critical data disappearing in a crash, then it does seem like overkill.

ABOVE: The DNS-323 offers plenty of future upgrade options

RESOURCE

If you're considering a Terastation purchase but are devoted to OS X, check out the tutorials at www.terastation.org. There are tips on getting the two working in harmony and hacks that show off the versatility of the built-in Linux OS

VERDICT ★★★★★

These could be considered to be the ultimate in expandability perhaps, but they're a little too expensive to be a truly attractive option. If you can get a four-bay unit for the same price, though, you may want to investigate further

Network Storage Link

MAC Yes PC Yes PRICE £55

CONTACT Linksys 0800 026 1418 www.linksys.com

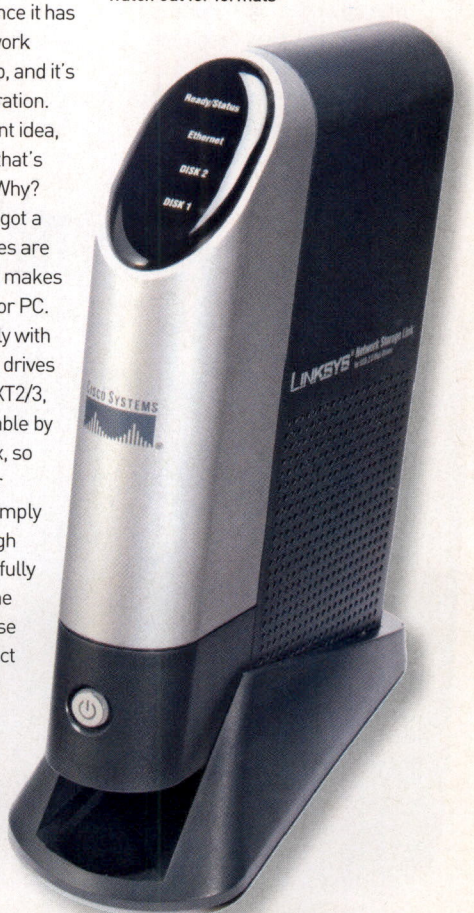
Now this is a brilliant idea – a hub, hooked up to your network, to which you can attach USB hard drives and share them between everyone. Someone saunters into your studio, plugs in the drive and a whole team can get at its contents instantly. Since it has no drives built in, the Network Storage Link is fairly cheap, and it's a fantastic tool for collaboration.

The thing is, it's a brilliant idea, but unfortunately not one that's been brilliantly executed. Why? Formats, for one. If you've got a USB hard drive, the chances are it's formatted in a way that makes it readable to any old Mac or PC.

In order to work properly with the Network Storage Link, drives need to be formatted as EXT2/3, which is only usually readable by PCs running UNIX or Linux, so visitors with drives of other formats won't be able to simply plug in and go. And although the shared directories are fully visible over the network, the reformatted drives then lose the ability to directly connect to a Mac or PC, somewhat defeating the object of the whole exercise.

To cap it all off, hooking up USB drives has a number of really significant disadvantages. If you're making regular back-ups of your artwork to take off site this might be just what you need, but as a collaborative hub it's utterly dead in the water.

BELOW: A great idea for sharing, but watch out for formats



VERDICT ★★★★★

Network Storage Link is an awesome idea ruined by the excessive demands of its technology. Hopefully the next version will support drives of different formats, but without FAT compatibility it's currently one to avoid

StorCenter

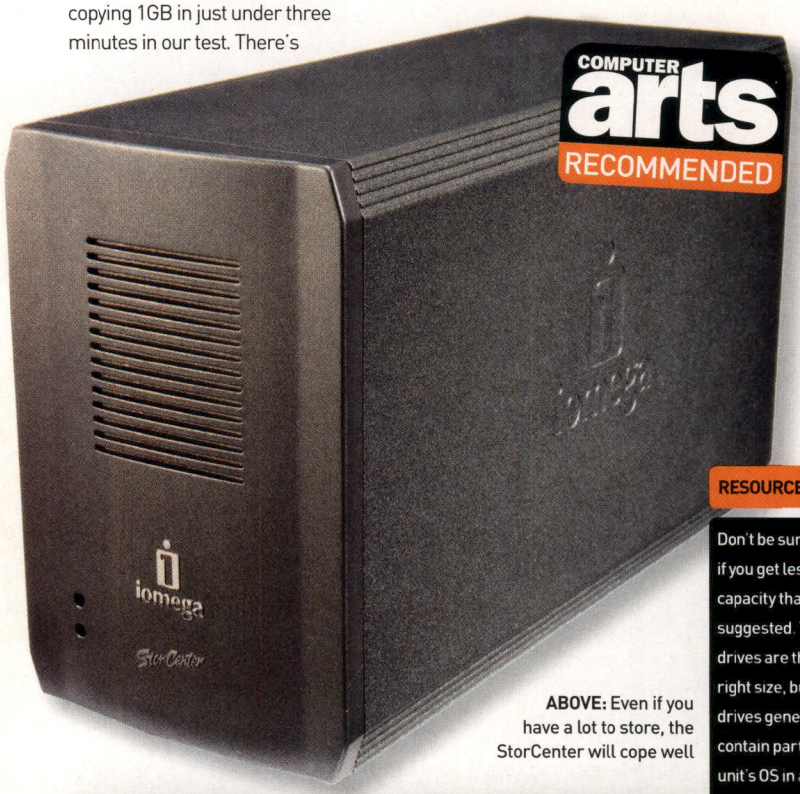
MAC Yes PC Yes PRICE £197

CONTACT Iomega Europe 01228 797 000 www.iomega-europe.com

Not everyone needs the luxury of a terabyte of storage. Even if you're in a busy photo studio you'll take a while to fill the whole thing. Iomega's 500GB StorCenter NAS is a less lofty example, but 500GB is still an enormous capacity and you may prefer its sleek appearance to the other (gaudy) examples. Its metal body isn't entirely in its favour, though, making writing to disk noisy.

As far as capabilities go, the StorCenter has you covered. Gigabit Ethernet means you get a particularly quick connection speed if your network supports it, copying 1GB in just under three minutes in our test. There's RAID 1 and 0 support, and we didn't find any problems connecting to it under OS X or Windows. *Automatic Backup Pro* is included too, giving Windows users the chance to schedule backups of critical files or even whole drives.

There's more than meets the eye here, with the USB ports at the rear offering two options. You can add USB hard drives to create off-site back-ups, and the ports can also enable it to function as a print server. This is a piece of centralised brilliance, and if you look hard you should find it for under £200 – a perfectly reasonable outlay.



ABOVE: Even if you have a lot to store, the StorCenter will cope well

VERDICT ★★★★★

This is mildly noisy but it remains awesome nonetheless. If you're not encoding HD video, then there's really no need to shell out on anything bigger – this is the cream of the crop in the other aspects that will usually appeal to you

RESOURCE

Don't be surprised if you get less capacity than is suggested. The drives are the right size, but NAS drives generally contain part of the unit's OS in a protected partition. The Terastation, for example, gives up 100MB per drive

TeraStation Pro II 2TB

MAC No PC Yes PRICE £677

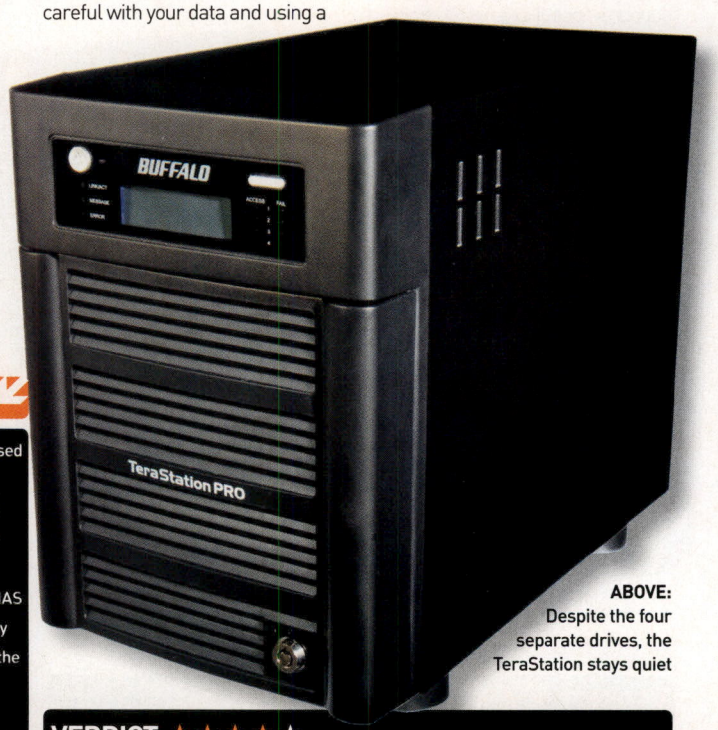
CONTACT Buffalo 01753 555 000 www.buffalotech.com

You could do worse than a traditional NAS device if you're looking to centralise the storage in your studio. The embedded OS means that a NAS can serve up files on your network without a computer being switched on, and since a NAS only has one duty it's less prone to failure than a similarly configured file server.

You also get the benefit of a huge amount of storage. This example clocks in at an astonishing two terabytes, reflected in the price tag. Although you'll only see a single terabyte of storage, if you're careful with your data and using a mirrored RAID mode, that's still adequate for nearly two hours of uncompressed 1080p HD footage.

The Terastation uses four separate drives, yet stays quiet. By default it comes in RAID 5, tuned for maximum speed, so you won't lose data if one drive fails. We managed to transfer a gigabyte in a swift 90 seconds.

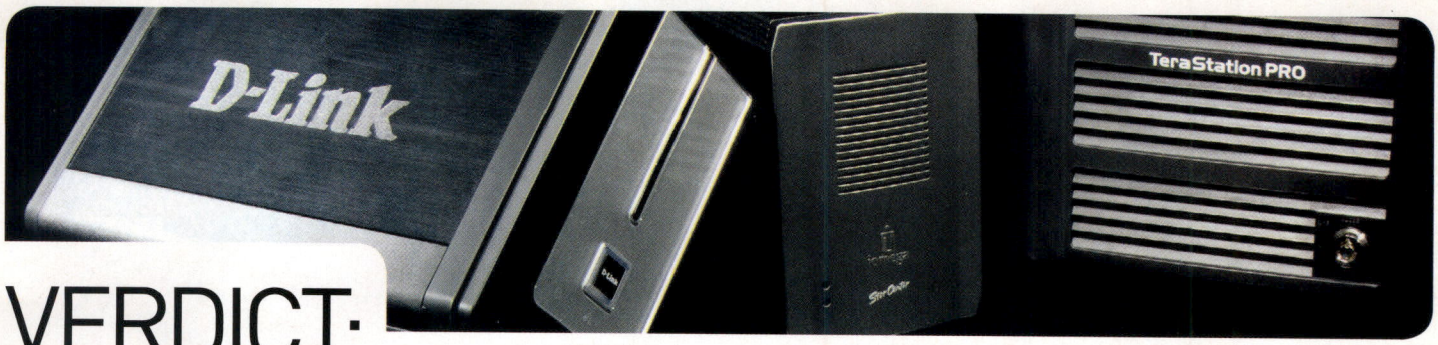
There's a problem, though, as Windows use requires a proprietary driver, which we couldn't set to auto-connect. Even worse, you'll go through a few hacks to get use out of it in OS X.



ABOVE: Despite the four separate drives, the TeraStation stays quiet

VERDICT ★★★★★

As expensive as a passable laptop. If you're really serious about network storage and have a bulging wallet, then this still makes a fine choice. Do bear in mind that there are still hitches with Mac compatibility, though



VERDICT: MASSIVE NETWORK STORAGE

WHICH OF THE MASSIVE NETWORK STORAGE OPTIONS GETS OUR VOTE?

Picking our favourite in this test wasn't hard. The StorCenter hits the mark between capacity and complexity, with its cool exterior and blisteringly quick connection. If the TeraStation were more natively Mac-friendly we might have a different opinion. It's a tremendous unit, heavyweight in design and capacity, and we expect the next version to be a world beater.

But now is a crucial time. There's a raft of hard drive technology reaching our shores, including units that cram a terabyte into a single drive, an unheard of capacity. The obvious effect is that four-drive units such as the TeraStation will have their capacity expanded to 4TB, although you'll fork out in the region of £2,000 for the privilege.

Plumping for a dedicated enclosure such as the DNS-323 (or a four-drive) gives you the ability to upgrade when such drives become affordable. And the promise of a network hub for USB drives is brilliant. We only hope Linksys revises its Network Storage Link to be compatible with other formats.

There's a raft of hard drive technology reaching our shores, including units that cram a terabyte into a single drive, an unheard of capacity

It's worth noting we've missed one important variety of external drive off of our list. eSATA drives, which support a cabling standard identical to that of hard drives, will soon revolutionise the external storage market. They're quicker than anything else, even FireWire 800 by four to one. But they need a short cable to a supporting computer, so we left them out. Expect more in the future. arts

WHICH PRODUCT IS BEST FOR YOU?

MASSIVE NETWORK STORAGE	DNS-323	NETWORK STORAGE LINK	STORCENTER	TERASTATION PRO II
PRICE	£156	£55	£197	£677
CAPACITY	N/A	N/A	500GB	2TB
NUMBER OF DRIVES	Max 2	Max 2	2	4
DRIVE SPEED	N/A	N/A	7,200rpm	7,200rpm
RAID MODES	RAID 0, 1	None	RAID 0, 1	RAID 0, 1, 5
INPUTS	1 x USB 2.0	2 x USB 2.0	2 x USB 2.0	2 x USB 2.0
OUTPUTS	Ethernet	Ethernet	Ethernet	Ethernet
SPEED	0	10/100	0	0
INTERFACE	Yes	Yes	Yes	Yes
FTP SERVER	Yes	Yes	Yes	Yes
SCORE	★★★★★	★★★★★	★★★★★	★★★★★

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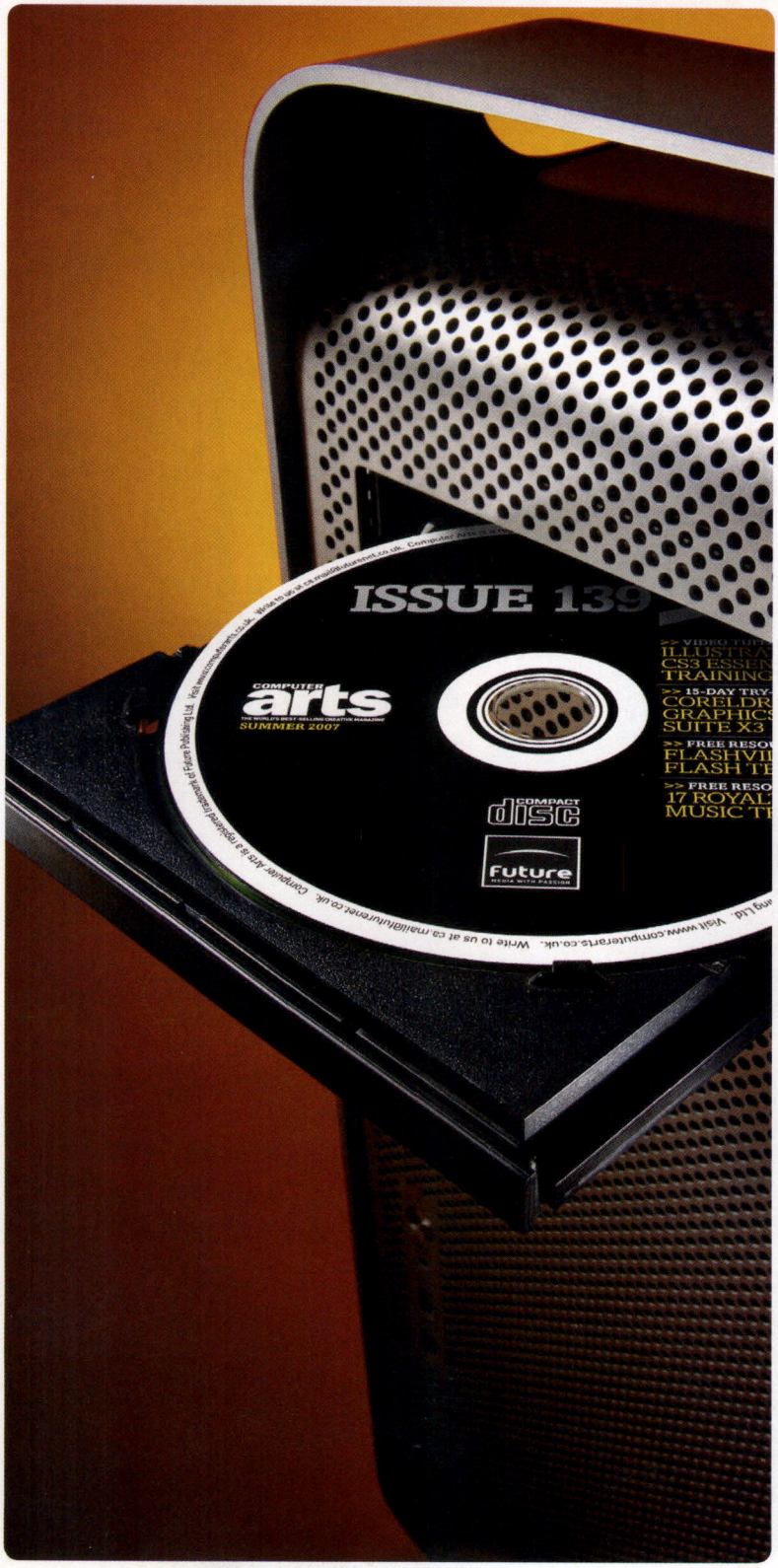
ON THE CD

Your guide to this issue's disc



WELCOME

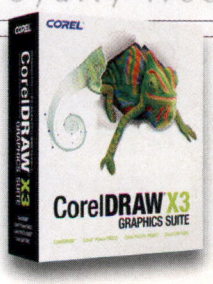
Commercial designers are increasingly using more varied media in their work, from photography and scanned textures to vector illustrations and typography. While the only real constraints should be your imagination, the workflow can be tricky. You'll often find that you need to juggle between applications to deal with the different media. Aware of this, software companies are increasingly battling to create suites of software that are able to deal with our varied demands. *CorelDRAW Graphics Suite X3* is a package that's adept at handling all these different types of imagery, and you can try it out on this issue's disc. Also this issue, we have an hour of *Illustrator CS3* training courtesy of Lynda.com, royalty-free audio, book extracts and two video showcases. Enjoy!

Becky Collier
NEW MEDIA EDITOR
support@futurenet.co.uk

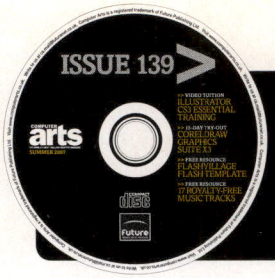
On this issue's CD pages...

PAGE 98
ILLUSTRATOR CS3 ESSENTIAL TRAINING
(MAC/PC)
Video training from Lynda.com that serves as a beginner's guide to the new features in *Illustrator CS3*.

PAGE 98
2B ROYALTY-FREE MUSIC
(MAC/PC)
A collection of sound effects and soundscapes from 2b for you to use to enhance your motion graphics, animation or web projects.



PAGE 99
CORELDRAW GRAPHICS SUITE X3
(PC)
A complete suite of graphics software that gives Adobe's *Creative Suite* a run for its money.

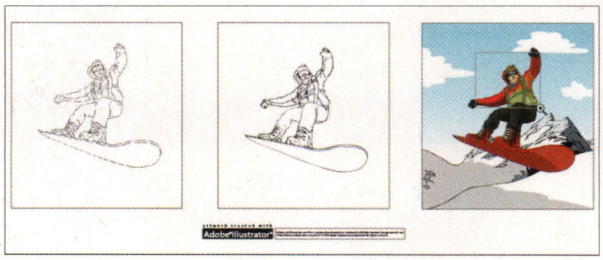


Illustrator CS3 Essential Training

Expert tuition on the latest version of *Illustrator* from the people at Lynda.com

How well can you draw? It's not something people get asked that often these days, but being able to draw is still a vital skill. *Illustrator* is a great tool, but where it really excels is not making up for a deficiency, but rather in augmenting an artist's ability. Admittedly, it's very difficult to create the kind of smooth lines by hand that *Illustrator* creates so effortlessly, but without the ability to transfer what's inside your head on to a canvas (digital or otherwise) then your work will still be lacking. Anyway, rant over – if you think you're ready to get started using *Illustrator CS3* then this is as good a place to start as any. This extract from *Illustrator CS3 Essential Training* covers everything you need to know to get started using *CS3*. For the more experienced, it also serves as a great refresher on the basics and introduces some best practice to get you out of bad habits. The samples included on this month's disc come from the first three chapters of this series – *Key Illustrator Concepts*, *Creating Illustrator Documents* and *The Illustrator Interface*.

URL: **www.lynda.com**



01_01_why_illustrator.mov
Illustrator File Edit Object Type Select Filter Effect View Window Help
Snowboarder.ai @ 2290.37% (CMYK/Preview)

LEFT AND ABOVE: The essential training that's been included on this month's disc will help you to get to grips with *Illustrator CS3*, whatever your present level of skill

17 royalty-free music tracks

Add an extra dimension to your multimedia projects with these professional effects, soundscapes and rhythms

One of the most neglected areas of multimedia design is audio. While designers might obsess over every pixel of their video, motion graphics or web animation, the added depth provided by a well-designed audio track is often overlooked. On this issue's disc we have 17 royalty-free music tracks courtesy of 2b consisting of five hits and effects, five layers and drones, four rhythmic beds and three album previews. All of the music has been created by 2b's creative director Colin Willsher, who's been producing music for television and multimedia since 1993 for broadcasters such as the BBC, Channel 4 and the Discovery Channel.

URL **www.2b-royaltyfree.com**

2-6
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ON THE CD

Your guide to this issue's disc

→ TRY-OUT MAC AND PC

CorelDRAW Graphics Suite X3

A worthy rival to Adobe's *Creative Suite 3*, but without the price tag

Commercial design doesn't just mean using Adobe apps. Truth be told, Adobe's products have few peers, but there's the notable exception of *CorelDRAW Graphics Suite X3*. This issue, we've included a tutorial showing you how to create a logo using *CorelDRAW X3* (see page 68), which you can follow using the try-out on the disc. Corel's suite is an immensely capable bundle of creative applications, with many features that rival Adobe's offerings. This latest version offers 40 new features including *PowerTRACE* – a very fast bitmap to vector conversion tool – and the Image Adjustment Lab for adjusting colour and tone in photographs.

URL: **www.corel.com**

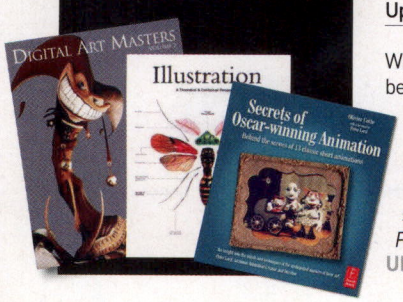
ABOVE: Adobe's main rival hits back with an upgraded graphics suite

→ BOOK EXTRACTS MAC/PC

Three book extracts

A taste of three very different design reads

If you're looking for more to read after 116 pages of the best-selling design magazine in the world, then fire up the disc and check out the extracts from the books reviewed in this issue (see page 88). First up is seven pages from *Digital Art Masters Volume 2* from Focal Press, a showcase of work from some of the best 2D and 3D digital artists along with details of how their work was created. There's more in store for illustrators in our featured spreads from Alan Male's *Illustration: A Theoretical & Contextual Perspective*. Finally, for everybody interested in animation, we have a chunk of Oliver Cotte's *Secrets of Oscar-winning Animation*.

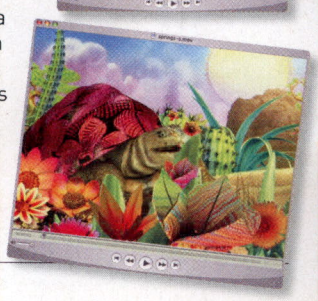


→ VIDEO SHOWCASE MAC AND PC

Video work from Hue Visualab and Stardust TV

Top motion graphics and animation work in our digital exposure section

One of the problems with being a printed magazine is that it's very hard to do justice to the amazing moving-image work that we feature. That's why we like to let the work speak for itself by bringing you great animation and motion graphics work in glorious QuickTime. (Download the latest player at **www.apple.com/quicktime**.) This issue we have a superb music video created by Malaysian broadcast design and effects studio Hue Visualab for Asian youth channel Animax. Also on the disc is a colourful new motion graphics piece from US-based Stardust, created to promote Las Vegas-based wildlife attraction Springs Preserve.



ABOVE AND RIGHT: Hue Visualab and Stardust are two of the new leading lights in the world of moving images

→ PLUG-IN MAC AND PC

Instant HD for After Effects

Upscale your existing DV footage to HD

With the advent of Blu-ray, HD-DVD and broadcast HD, HD video is becoming common in video and animation production. Problems arise, however, if you try to integrate lower-resolution archived standard-definition (SD) footage into HD projects or if you're still shooting video using non-HD equipment. *Instant HD* up-converts SD to a variety of high-def formats, giving you control over output size, filter type, sharpness, quality and anti-aliasing. The plug-in works with *Final Cut Pro*, *Premiere Pro* and *After Effects* – see our review on page 86 this issue, then try it yourself!

URL: **www.redgiantsoftware.com**

INSTANT HD
from RED GIANT

Full listing

CORELDRAW GRAPHICS SUITE X3 (PC) **15-DAY TRY-OUT** Test out this full vector and bitmap design suite

INSTANT HD 1.0 FOR AFTER EFFECTS (MAC/PC)
AFTER EFFECTS PLUG-IN Upscale your DV footage to high-definition

ILLUSTRATOR CS3 ESSENTIAL TRAINING (MAC/PC)
VIDEO TRAINING A tour of the essential new features in *Illustrator CS3*

FLASHVILLAGE FLASH TEMPLATE (MAC/PC)
STOCK FLASH MOVIE A sample design, free for reference use

17 ROYALTY-FREE MUSIC TRACKS (MAC/PC)
ROYALTY-FREE AUDIO Audio tracks to use in motion graphics, animation or website projects

20 DESKTOP WALLPAPERS (MAC/PC)
WALLPAPER IMAGES Brighten up your workspace with our designs

ISSUE 116 PDFS (MAC/PC)
DIGITAL EXTRACTS A full digital issue of *CA* from December 2005

BOOK EXTRACTS (MAC/PC)
PDF SPREADS Samples from this issue's reviewed books

HUE VISUALAB MUSIC VIDEO (MAC/PC)
VIDEO SHOWCASE Music video for an Asian youth TV network from the Malaysian effects studio

STARDUST STUDIOS (MAC/PC)
VIDEO SHOWCASE Motion graphics-based video for a new Las Vegas resort

TUTORIAL FILES (MAC/PC)
All the files you'll need to complete this issue's tutorials. Go to In The Mag→Tutorials

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ISSUE 137 COA137

Add motion to your illustrations, create beautiful online experiences and find out more about corporate design

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Find out how personal work can keep you fresh, create the perfect website and discover 33 essential *Photoshop* tips

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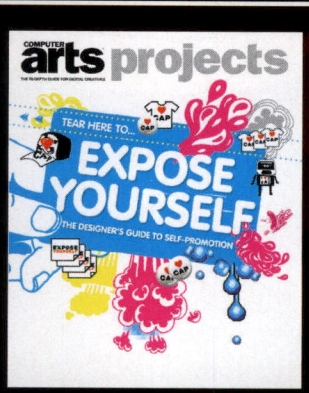
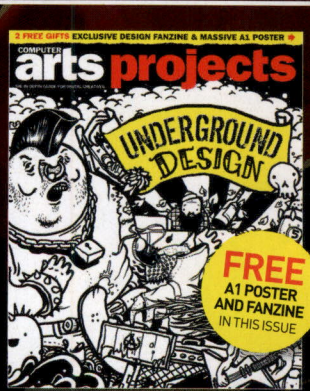
OUR SISTER MAGAZINE FOCUSES ON A DIFFERENT AREA OF DIGITAL DESIGN EVERY ISSUE AND IS PACKED WITH TIPS, TRICKS AND EXPERT TECHNIQUES



EXPOSE YOURSELF – COSB0098
Want some exposure? Find everything you need to know in this packed issue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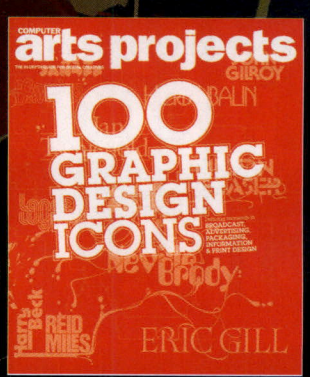
A deluxe oversized issue complete with A1 poster and 16-page fanzine



100 GRAPHIC DESIGN ICONS – COSB00100
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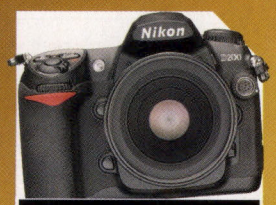

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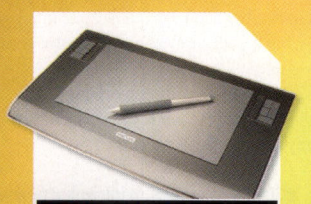
3D EDITORS P104

IMAGE APPS P104+P106



TABLETS P105

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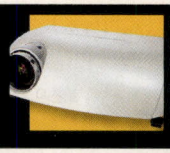

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AGAINST
- No roll feed

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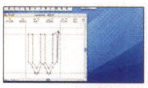
FOR
- Professional results
- Sturdy build quality

AGAINST
- Pricey
- Hard to set up

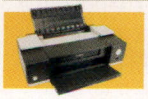
SOFTWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	XSI 6.0	**Mac/PC**	**From £299**	**www.softimage.com**	**133**	★★★★★
	XSI Foundation is a remarkable 3D app and is better at most things than you'd expect at this price. Although this is the 'basic' version, it's far from basic in capability. In fact, it's comparable to many of the high-end offerings we've seen.					
	QuarkXPress 7	**Mac/PC**	**£880**	**http://euro.quark.com**	**125**	★★★★½
	QuarkXPress 7 is a veritable powerhouse in terms of built-in, high-end productivity. Its impressive production workflow functions alone make it a dream for multi-users. *InDesign CS3* may have the design advantage, but *Quark 7* holds its own.					
	Blow Up	**Mac/PC**	**£128**	**www.xchangeuk.com**	**127**	★★★★½
	Re-sizing images always involves some loss of quality, but *Blow Up* is a definite improvement over *Photoshop's* standard re-sizing tools. *Blow Up* still can't work miracles, but it's certainly one of the better re-sizing plug-ins available.					
	Carrara 5 Pro	**Mac/PC**	**£453.30**	**www.eovia.com**	**122**	★★★★½
	High-end 3D modelling for a reasonable price with *Poser* compatibility makes *Carrara* a great choice for 3D professionals. It's not an easy program to use, though, and is only suitable for 3D experts.					
	Nucleo Pro	**Mac/PC**	**£308**	**www.gridironsoftware.com**	**129**	★★★★½
	After Effects and its plug-ins don't utilise the power available from multi-core machines. *Nucleo Pro* helps wring the extra muscle from dual-core boxes and is invaluable for quad-core machines. When eight-core arrives this will be an absolute no-brainer.					
	RenderMan for Maya	**Mac/PC**	**£675**	**http://renderman.pixar.com**	**128**	★★★★½
	Although pricey, *RenderMan* offers an incredible productivity boost for 3D rendering and produces the kind of professional results you expect from Pixar. If you're working with very large and complex scenes regularly, it really is a must-have.					
	PrintDevizor v2	**Mac/PC**	**£195**	**www.stonecube.com**	**124**	★★★★★
	A great application – there's nothing quite like it available for designers. Any print professional who regularly deals with complex jobs should get *PrintDevizor* immediately: it'll save you a pile of money in the long run and reduce the mistakes you make.					
	Maya 8 Complete	**Mac/PC**	**£1,449**	**www.autodesk.com**	**128**	★★★½★
	As an upgrade, *Maya 8* doesn't offer much new, although as a whole the package is still pretty exceptional. The introduction of 64-bit processing might sway things for upgraders, but for new users it's still the best on the market.					
	LightWave 3D 9	**Mac/PC**	**£638**	**www.newtek-europe.com**	**127**	★★★★½
	If you're a *LightWave* user already then this is a very good and much-needed upgrade to a 3D system that's showing its age. For production animation, *LightWave* gives plenty of bang for your buck, plus all future v9 upgrades are free.					
	**Fontographer 4.7.2**	**Mac**	**£246**	**www.fontlab.com**	**120**	★★★★½
	It may not be the cheapest or the most powerful font-creation tool in existence, but *Fontographer* is one of the most accessible. It's intuitive to use and easy for font newcomers, but its tools are high-end enough to satisfy experienced users, too.					
	Studio XR	**Mac/PC**	**£119**	**www.colourconfidence.com**	**126**	★★★★½
	Studio XR is a great-value colour management solution, offering everything you need to get consistent colour throughout your design workflow. The bundled Monaco Optix XR calibrator makes light work of managing your colour output.					
	Xara Xtreme Pro3	**PC**	**$199**	**www.xara.com**	**132**	★★★★½
	Xara remains an outstanding illustration tool. It's easy to use, fast, and great for delving into the world of photorealistic vectors. It may even come in handy for the odd newsletter, too. At this price, *Xara* is thoroughly worth investing in.					
	Suitcase Fusion	**Mac**	**$99.95**	**www.extensis.com**	**124**	★★★½★
	Although Extensis's all-in-one font utility has some nice features to offer, most are available for free elsewhere and in less buggy products. This is undoubtedly a useful tool, but it's not quite indispensable.					
	trueSpace 7.1	**PC**	**£379**	**www.caligari.com**	**125**	★★★½★
	Despite its hectic and unconventional interface – it's difficult to master compared with other well-known applications – *trueSpace* is a comprehensive 3D modelling, visualisation and animation package for the PC.					
	Cinema 4D R10	**Mac/PC**	**£903.58**	**www.maxon.net**	**131**	★★★★½
	Cinema 4D R10 is a big update and takes the program to the next level in terms of both performance and efficiency. For character animation, MOCCA 3 is a great leap forward, and with the new Objects Manager even simple 3D is more productive.					

FEATURED NEXT ISSUE
PHOTOSHOP CS3 PLUG-INS
ON SALE: THURSDAY 30 AUGUST

BUYERS' GUIDE

HARDWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	MacBook	**Mac**	**£749**	**www.apple.com/uk**	**125**	★★★★★
	It may be smaller than the MacBook Pro, but the MacBook can match the features and performance of the Pro in most areas. For us, the only real weak point is the MacBook's 3D performance, which is let down by the cheap Intel graphics processor.					
	Alpha 100	**Mac/PC**	**£600**	**www.sony.co.uk**	**127**	★★★★★
	A great choice for amateurs keen to stretch their budget. It doesn't have the build quality, performance and lens range of a pro system, but with its own lens range following soon, it's still the best value-for-money digital SLR about.					
	Perfection V70	**Mac/PC**	**£349**	**www.epson.co.uk**	**127**	★★★★★
	Produces the best all-round film and flat scanning results on the market, and can give more expensive dedicated film scanners a run for their money. The sheer accuracy of the new dual-lens system is almost too perfect, if that's possible – it even reveals dust.					
	Mac Pro	**Mac**	**£1,699**	**www.apple.com/ukstore**	**128**	★★★★★
	The Mac Pro delivers exceptional computing power, so upgrading is definitely worthwhile if you use Universal applications, such as *Final Cut Pro*, *Cinema 4D* or *QuarkXPress*, alongside Adobe's *Creative Suite*.					
	Evesham Voyager	**PC**	**£1,499**	**www.evesham.com**	**128**	★★★★★
	The Voyager is a well-specified, powerful Windows tool for designers, although it would have been better value without the camera and *Media Center* software. Looks aside, the Voyager offers an almost painless way to work with DTP packages.					
	PrintFIX PRO Suite	**Mac/PC**	**EUR599**	**www.colorvision.ch**	**123**	★★★★★
	A hardware/software colour calibration combo, comprising a USB-powered colorimeter and *Spyder2PRO* software. Matches your screen output to your printer, no matter what type, easily and (reasonably) quickly.					
	17-inch MacBook Pro	**Mac**	**£1,899**	**www.apple.com/ukstore**	**134**	★★★★★
	The Core 2 Duo processor means the new MacBook Pro provides both more power and better value for money. And with the same fantastic screen and provisions, it's every mobile creative's dream machine.					
	Brick	**Mac/PC**	**£99-£289**	**www.lacie.co.uk**	**120**	★★★★★
	Clearly inspired by LEGO, the Brick is a stylish drive offering sizes from 160-500GB. Units can be clipped together and performance is pretty snappy, too, benchmarking at around 32MB/s. The funky lightweight design makes it ideal for laptops.					
	24-inch iMac	**Mac**	**£1,349**	**www.apple.com/uk**	**130**	★★★★★
	The 2.16GHz iMac is only a bit slower than the Mac Pro and has the benefit of a fantastic screen. Although real power-users will prefer the Mac Pro, for the everyday creative the 24-inch iMac takes some beating at this price.					
	Canon ipf5000	**Mac/PC**	**£1,670**	**www.azzurri.com**	**128**	★★★★★
	The ipf5000 is very competent for large-format proofing, and is a worthy competitor to Epson's range. It's an obvious first choice for anyone who switches regularly between matte and gloss photo and art printing.					
	SE-W164L	**Mac/PC**	**£52**	**www.samsung.com/uk**	**124**	★★★★★
	A neat-looking device with plenty of muscle under the surface, Samsung's SE-W164L dual-layer DVD drive is essential kit for creating high-capacity DVDs and is very reasonably priced. Comes bundled with *Toast 6 Lite* for Mac and *Nero Express* for PC.					
	D200	**Mac/PC**	**£1,300**	**www.nikon.com**	**120**	★★★★★
	Setting new standards for 'prosumer' digital SLRs, the D200 boasts great features, top build quality and a huge 10.2-megapixel sensor – a CCD rather than the CMOS favoured by Canon, but the results are superb and low in noise. Price is for body only.					
	Intuos3 A5 Wide	**Mac/PC**	**£289**	**www.wacom.com**	**118**	★★★★★
	There is massive upgrade potential here for any designer who's still using a small graphics tablet. The price makes this a great choice for newcomers, not just widescreen users.					
	Photosmart B9180	**Mac/PC**	**£438**	**www.hp.com**	**131**	★★★★★
	An excellent addition to the A3-plus printer ranks, and, given that it's priced competitively with the Epson R2400, it's arguably the new market leader. If roll feeding isn't an issue, the B9180 is hard to beat.					
	**Pixma iX5000**	**Mac/PC**	**£299**	**www.canon.co.uk**	**124**	★★★★½
	Canon's no-frills A3+ printer offers speedy output and good results for a believable price, but we'd choose the company's iX4000 instead – it offers most of the performance of the iX5000 for quite a bit less money.					

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PRODUCT NEWS RECENTLY ANNOUNCED

VELOCITY PC
Gaming machines are great for designers, and the Velocity Micro Raptor DCX looks to be an outstanding bang-for-the-buck PC, especially for 3D games work thanks to the new Radeon HD2900 XT graphics card.
www.velocitymicro.com

DELL 2407WFP-HC LCD
Dell's new 24-inch LCD boasts its trademark TrueColor 96 per cent RGB technology and packs a 1,920x1,200 resolution, 6ms response time, 1,000:1 contrast ratio and both VGA and DVI ports with HDCP support.
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PRICE: £81.51
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VERDICT: ★★★★★

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ARTBEATS
PRICE: From US$49-$199 (for broadcast quality)
URL: www.artbeats.com
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BBC MOTION GALLERY
PRICE: From 99p-£99 (for broadcast quality)
URL: www.bbcmotiongallery.com
VERDICT: ★★★★★

RECENTLY REVIEWED HARDWARE

	PRODUCT	PLATFORM	PRICE	CONTACT	ISSUE	VERDICT
	Magnetar QX2	**PC**	**£4,577**	**www.armari.co.uk**	**138**	★★★★★
	Armari has produced one of the most powerful creative machines around. Built from the ground up with video editors and 3D artists in mind, it uses eight-core, multi-threading Clovertown processors to blow its rivals from the water.					
	Eizo S2410W	**Mac/PC**	**£1,068**	**www.eizo.co.uk**	**136**	★★★★★
	Eizo's S2410W is a near-perfect screen for those who work in 2D, motion graphics or web design. It's big, robust, good looking and produces one of the highest quality images we've ever seen – both in terms of colour reproduction and detail.					
	Stylus Pro 3800	**Mac/PC**	**£1,169**	**www.epson.co.uk**	**135**	★★★★★
	The Stylus Pro 3800 is a high quality large-format printer that performs brilliantly. Be prepared for potential set-up problems and keep a close eye on ink costs, but otherwise it is a near perfect A2 option.					
	Nikon D80	**Mac/PC**	**£697**	**www.nikon.co.uk**	**133**	★★★★★
	A fantastic bargain and capable of producing pro results. The build quality and lens support alone blow its rivals out of the water, and the ten-megapixel resolution and RAW support means it's pushing the professional boundaries of cameras twice its price.					
	VLP-EX3	**Mac/PC**	**£509.99**	**www.sony.co.uk**	**136**	★★★★★
	The VLP-EX3 is bright, colourful and mobile – great for gigs and presentations alike – and you can't go wrong for the price. There are quieter and more powerful projectors out there, but few if any can produce such quality for the money.					
	NEC 2190UXi	**Mac/PC**	**£1,039**	**www.nec.co.uk**	**136**	★★★★★
	There's no doubt the 2190UXi is a professionally-levelled monitor, and you'll be hard pressed to find a more precise colour-management solution. It's mildly let down by fussy control and calibration inputs, but in terms of performance it's a star.					
	hueyPRO	**Mac/PC**	**£99.95**	**www.pantone.co.uk**	**137**	★★★★★
	hueyPRO is an elegant calibration solution that will suit most designers, regardless of budget. It's not the most professional colour correction solution available, but it's not meant to be. If you haven't invested in a calibrator yet, this is a sensible purchase.					

RECENTLY REVIEWED SOFTWARE

	Vue 6 xStream	**Mac/PC**	**$895**	**www.e-onsoftware.com**	**135**	★★★★★
	There's no doubt e-on Software has made improvements with *Vue 6*, particularly in the Infinite and xStream editions. When *Vue* works well, the results are only ever restricted by the users' imagination or skill level.					
	Flash CS3	**Mac/PC**	**£574.58**	**www.adobe.com**	**135**	★★★★★
	With full support for *ActionScript 3.0*, *Flash* offers designers the perfect tool to code it with. And with super smooth integration into *Photoshop* and *Illustrator*, *Flash CS3* has become the key rich applications editor it always promised to be.					
	Painter X	**Mac/PC**	**£269**	**www.corel.co.uk**	**134**	★★★★★
	If you're into digital painting in any way you'd be mad not to buy the latest *Painter* release. The depth and breadth of the toolsets is staggering, and the new additions are intelligent and well implemented.					
	Photoshop CS3 Extended	**Mac/PC**	**£887.12**	**www.adobe.co.uk**	**135**	★★★★★
	Photoshop CS3 Extended is one of the biggest upgrades in the application's history, certainly on a par with the ability to handle layers introduced in *Photoshop 3.0*. It feels rock steady, but it's the wealth of new features that will excite graphics professionals.					
	StoryBoard Artist 4	**Mac/PC**	**$799**	**www.storyboardartist.com**	**136**	★★★★★
	StoryBoard Artist 4 is a well-crafted, fun tool. Libraries are thorough and it's very easy to add characters and experiment with storylines as you go. If you have the cash and need such a tool, it's highly recommended.					
	Phantasm CS	**Mac/PC**	**£20**	**www.phantasmcs.com**	**130**	★★★★★
	Phantasm CS is a great plug-in. It has potential to seriously speed up your *Illustrator* workflow and offers a world of experimentation previously unavailable. We'd be surprised if this kind of functionality isn't in the next *Illustrator* release.					
	Illustrator CS3	**Mac/PC**	**£569.88**	**www.adobe.co.uk**	**135**	★★★★★
	Illustrator CS3 offers some compelling new features, especially for users working in video or creating content for *Flash*. If you have an Intel Mac this upgrade is a no-brainer for the performance boost alone.					

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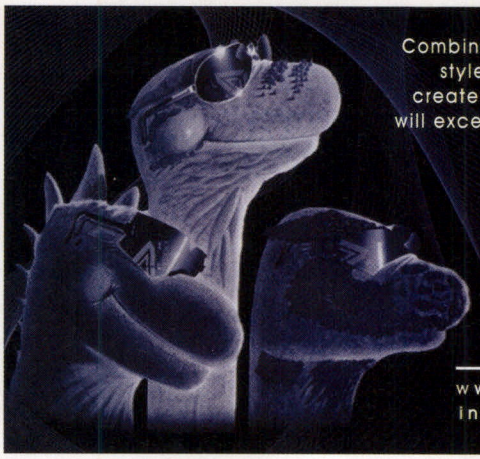

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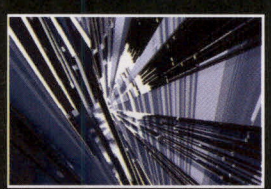

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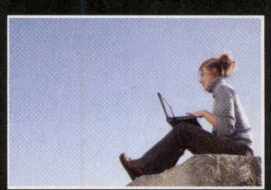

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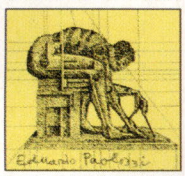

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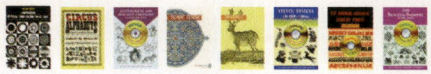

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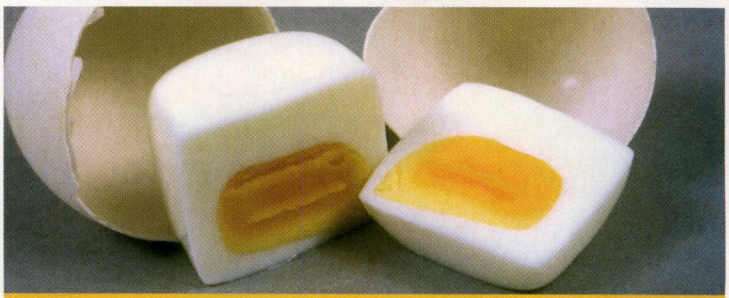

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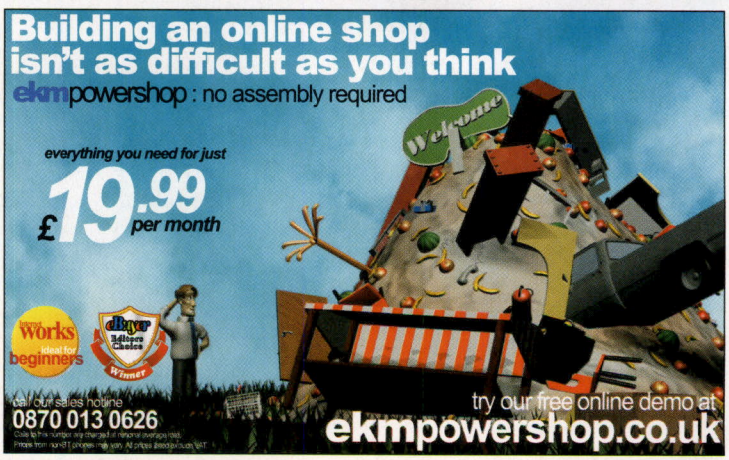

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MARK BENNETT OF JOB SEARCH TOOL FINALCRIT SHARES HIS KNOWLEDGE

NAME: Mark Bennett
ROLE: Co-founder
COMPANY: Finalcrit
URL: www.finalcrit.com

CA: What is the creative job market like these days?
MB: Very healthy. Because we're in architecture [among other disciplines], we know that the construction world is booming. But we're also running adverts for creative developers, space planners, part one architects and project managers.

CA: How important are project management skills?
MB: Hugely important. It's not always taught, but when people say they want someone really experienced, management skills are exactly what they're after.

CA: How can you show evidence of project management skills?
MB: In my portfolio, I've put up images of buildings I've done, and in the accompanying text I describe my role and what I did; the design was mine and I managed the process. We also have CVs and biog boxes in the portfolios, which are great for potential employers.

CA: How can inexperienced candidates develop skills?
MB: Work on smaller projects. When you're working with something manageable, you'll see everything and learn everything. If you have a small brief, you have to do it all yourself – that's where you learn about project management.

www.finalcrit.com/portfolio/warrenknight

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CHELSEA COLLEGE OF ART AND DESIGN

It's tough being a student. So how do talented undergraduates tackle their college assignments and, more importantly, do they make the grade? We ask the experts

THE TUTOR

NAME: Geoff Thomas-Shaw
JOB: Course director
COURSE: BA (Hons) Graphic Design Communication
CONTACT: g.thomas-shaw@chelsea.arts.ac.uk

THE BRIEF

Create a series of type-based posters using the software of your choice to promote a horror-film festival

"The Graphic Design Communication degree at Chelsea Arts encourages students to develop a passion for high-level ideas generation. Innovative and directional concepts are supported by the development of digital, technical and presentation skills.

"For this project, students were encouraged to adopt a humorous, serious, scary or neutral tone but also to ensure that designs remained engaging and authoritative without being patronising or unnecessarily shocking.

"Crucially both the words and typography needed to be expressive and able to capture the true essence of the poster's subject. Mandatory requirements were that the posters should convey a unique sub-theme that was drawn from the broader horror genre and be predominantly type-based with any imagery used as a secondary visual support."

THE EXPERT

NAME: Roddy LLewellyn
JOB: As art editor on *CA* for nearly four years, Roddy has followed a lot of illustrators' careers.

GOT A BRIEF? THEN TELL US ABOUT IT! Let us know what you're working on at college and get professional feedback. Email: sophie.embley@futurenet.co.uk, under the header University Challenge.

TOP OF THE CLASS

JOANNE KREBS

PROJECT: Beheadonism
SOFTWARE: *Illustrator* and *InDesign CS2*

TUTOR'S VERDICT: "Joanne Krebs adapted the unusual theme of Beheadonism and her work features a horror film festival that celebrates the gory delights of decapitation and heads that roll. The work uses bold and provocative type forms, combined with eponymous commercial ads. Each is combined using a guerrilla style and then overlayed print effects. Fonts used are 'Beheaded' Impact Oblique and Stella Bold, and Joanne enlisted the help of *InDesign* and *Photoshop*. Her work successfully manages to combine satirical humour and contemporary style with an innovative print overlay technique."

EXPERT'S VERDICT: **"These posters work well, because they use both imagery and typography to gain attention. In a competitive visual world imagery is so important, and Joanne's use of photography draws the viewer in. Combined with minimal typography, this has created some really eye-catching posters. Clever use of type covering the images is a good way to approach this project, making the type take priority over image. So many designers separate images from copy, but Joanne has shown confidence in doing this to create a series of cutting-edge posters, which, with a red overlay, transports you into the horror genre."**

THE BEST OF THE REST

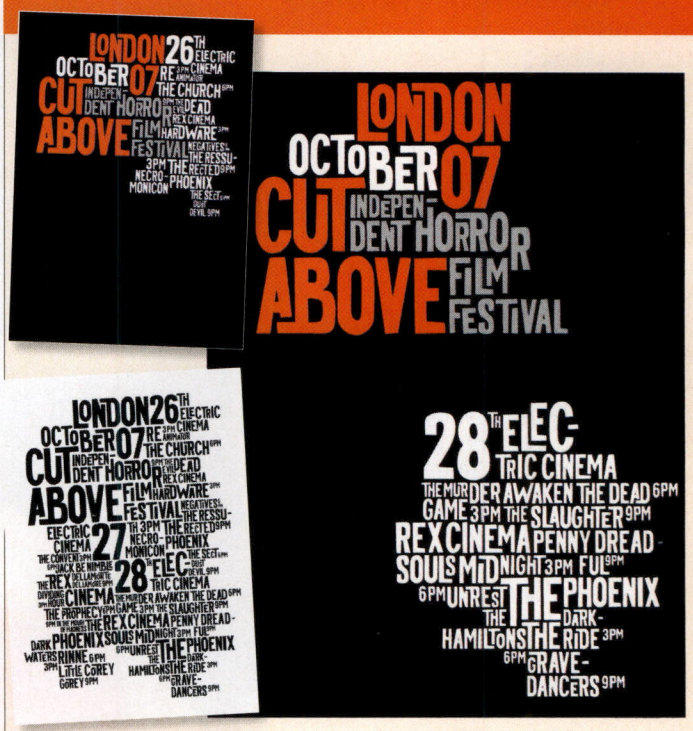
TERESA COTOVIA LIMA

PROJECT: Horror Fest

SOFTWARE USED: *FreeHand MX*

TUTOR'S VERDICT: "Teresa Cotovia Lima's work follows a Horror Fest theme, and features memorable trilogies and work from directors Wes Craven, Dario Argento and Robert Hiltzik. The poster is perforated and can be torn into three individual sections that echo the central theme. The key font is Hevetica Neue, which has been used here in a variety of weights, and the work was produced in *FreeHand MX*. This outcome is highly successful because it relates to horror's most innovative period, during the late 1970s and early 1980s, which heralded the arrival of low budget and experimental productions. This is further reflected in the simple use of type and a basic two-colour print technique."

EXPERT'S VERDICT: **"Teresa has been creative with her typography here to generate a clever image that combines the word mutation by chopping up the image. A good use of semiotics here shows how this has created a thought-provoking image that deftly draws in the viewer."**



ANA FREITAS

PROJECT: Cut Above

SOFTWARE: *Illustrator* and *InDesign CS2*

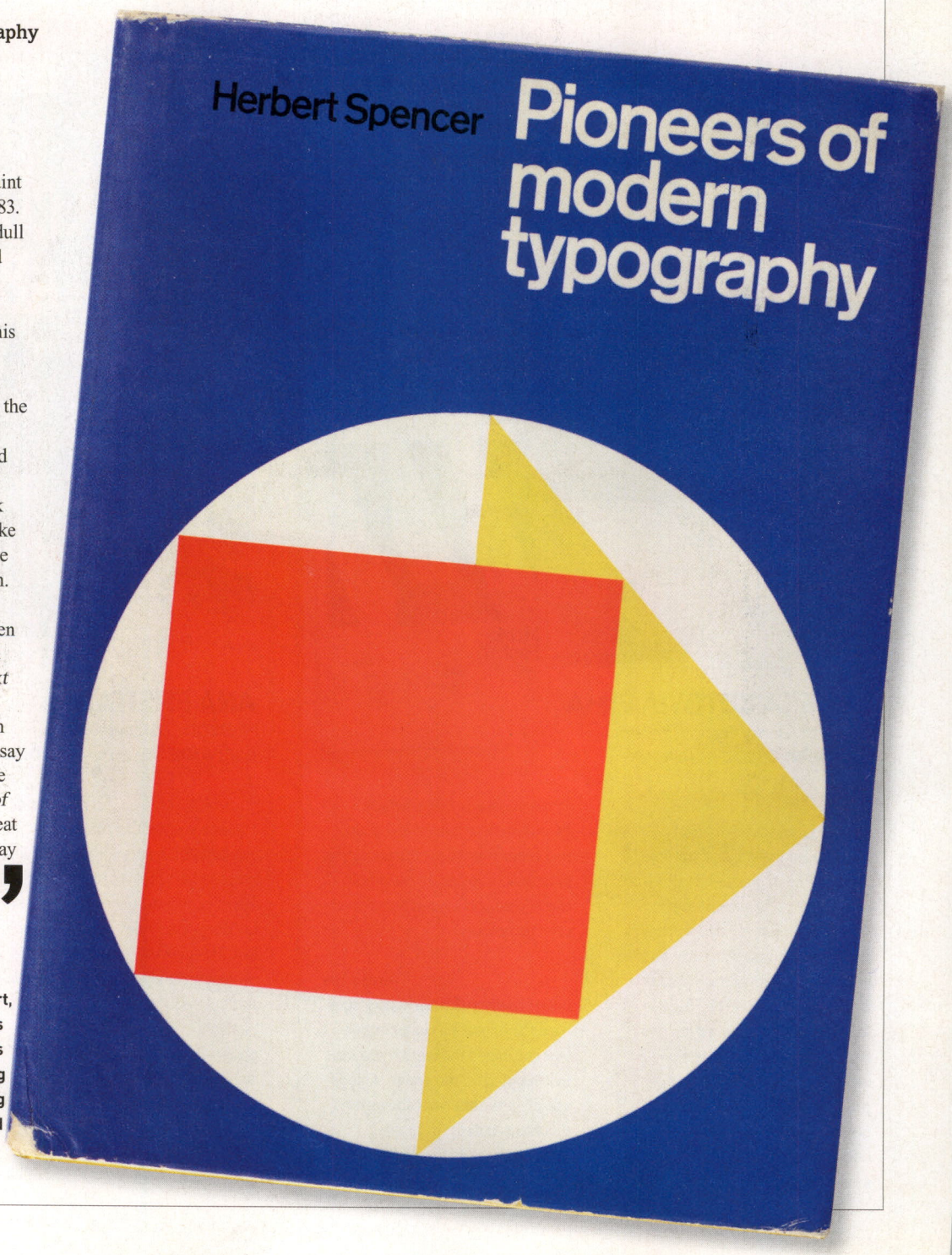
TUTOR'S VERDICT: "Ana developed a theme entitled Cut Above, an independent horror film festival with proposed screenings in three of the oldest purpose-built movie houses in London – the Phoenix, Electric and Rex. The promotional poster series centres around a single layout, which was subsequently deconstructed to highlight three individual daily programmes. A bespoke typeface called Cut Above was developed, derived from type sourced from a 1924 poster promoting the movie *Lover's Lane*. Ana's designs hark back to the golden age of type-based poster production and combine seemingly hand-generated letterforms with contemporary software and print techniques."

EXPERT'S VERDICT: **"A clever use of interlocking typography, and a strong colour scheme, again with the colour red to represent horror, has given these appeal. Ana hasn't been frightened to make the most of using space to ensure that her posters have graphic and visual impact. This is an excellent use of creative typography, with a strong colour scheme."**

Pioneering typography

How this typographic tome inspired Andy Altmann with its examples of hardcore layout and concrete poetry...

TITLE: Pioneers of Modern Typography
YEAR: 1969
MEDIUM: Book
CREDITS: Herbert Spencer



"I first saw a copy of *Pioneers of Modern Typography* at Central Saint Martins College of Art and Design in 1983. I'd always thought of typography as the dull part of graphic design. This book opened my eyes to its creative possibilities.

Some of our early work illustrates the inspiration I gleaned from the pages of this book: the use of colour, structure, the randomness and humour of the Dadaists, and the concrete poetry of Apollinaire to the hardcore layout of the Bauhaus.

Many of my peers were also influenced by this book – it was the only resource to illustrate revolutionary typographic work that had appeared in a 20-year period. Like me, it gave them the inspiration to explore typographic design with a fresh approach.

In 1990 we had the idea to do a book about interesting typography that had been produced in recent years. This developed into the book *Typography Now: The Next Wave*. Having been fortunate to give lectures around the world since, I've been amazed by the number of designers who say to me that *Typography Now* had the same kind of influence on them that *Pioneers of Modern Typography* had on me. It's a great feeling to know you've helped in some way to inspire another generation. arts"

About Andy Altmann

Graduating in graphic design in 1987 from the Royal College of Art, Andy went on to co-found Why Not Associates with David Ellis and Howard Greenhalgh. He's now had over 19 years of experience spanning advertising, titles and corporate ID, attracting clients such as Royal Mail, Virgin Records and Channel 4, and has also had two books published about his company.

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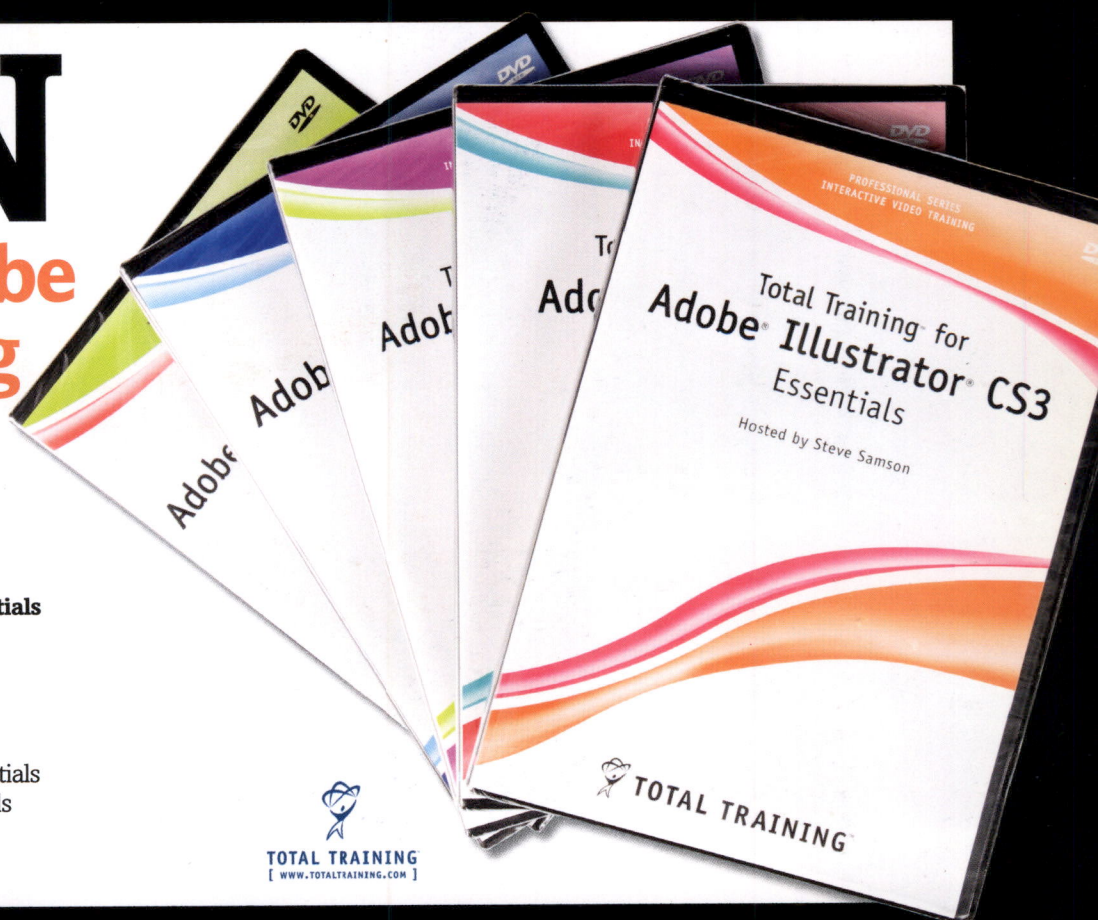

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